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# MILTON'S COMUS

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*John Egerton, 1<sup>st</sup> Earl of Bridgewater.*

# MILTON'S COMUS

BEING THE  
BRIDGEWATER MANUSCRIPT

WITH NOTES AND A SHORT  
FAMILY MEMOIR

BY  
THE LADY ALIX EGERTON



LONDON  
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*I am indebted to Mr. STRACHAN HOLME,  
Curator of the Bridgewater Library, for much  
valuable advice, and also for assistance in  
correcting the proofs of the Maske.*

ALIX EGERTON.

*October 1909.*



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# COMUS

## ITS AUTHOR AND ITS PLAYERS

*With the recollection of Masson, the greatest of Milton's biographers, and of all those greater and lesser men who have described the poet and his works, it seems superfluous, if not presumptuous, to contribute anything to the subject. On the other hand, it would be an act of scant courtesy to introduce the Bridgewater MS. of "Comus," with such memoirs as are available of the Egerton family, without some reference to the author as he was at that period of his career; for the sole title to fame of "The Three Children" rests with him who*

*"Sent them heere through hard assaies  
With a crown of deathlesse praise."*

*As the grandchildren of a Lord Chancellor whom two sovereigns had delighted to honour, and a great poet to praise, they would have been long ago forgotten, but as the original players in the Masque at Ludlow, they have their special niche in the shrine of memory which succeeding generations have raised to Milton.*

*When John Milton wrote, more than half a century later—*

*“The childhood shows the man  
As morning shows the day,”*

*he may well have been arguing from his own early life. Born at his father's house in Bread Street, on the 9th of December 1608, he spent a studious and serious boyhood under the shadow of Old St. Paul's. Aubrey, whose quaint, disconnected records were compiled at first hand from the brother, nephew, and friends of the poet, tells us that Milton the elder, father of John and Christopher, being disinherited “because he kept not to the Catholique religion, thereupon came to London, became a scrivener, and got a plentiful estate by it.”*

*He was “an ingeniose man, delighted in musique, composed many songs now in print, notably that of ‘Oriana.’” Under his instruction the son became a proficient organist. According to the same writer Milton “had a delicate, tuneable voice, and had good skill,” and in his old age “he would be very cheerful even in his gowte fits and sing.” That his singing was highly appreciated by his friends is proved by an Ode written to him by Antonio Francini, Gentleman of Florence :—*

*“Wouldst thou I spoke of thy sweet gift of song,  
By which thou dost aspire  
To take thy place in the celestial throng;”*

and the numerous references to music scattered through the poet's works testify to an insight which was the result of his early companionship with "the hidden soul of harmony." In the same Italian Ode mention is also made of his erudition—

"For besides English thou canst purely speak  
Spanish, French, Tuscan, Roman and old Greek ;"

and Milton explains in the autobiographical notes in his "Second Defence of the People of England": "My appetite for knowledge was so voracious that from twelve years of age I hardly ever left my studies or went to bed before midnight." His brother Christopher, endorsing this through Aubrey, says, "He went to school when he was very young, he studied very hard, and sate up very late ; commonly till twelve or one o'clock at night, and his father ordered the mayde to sit up for him." In addition to his home studies Milton had passed with honour through St. Paul's Schools, and through Cambridge University, where he had entered as a pensioner of Christ's College in the spring of 1624, and where he graduated as M.A. seven years later. To quote Christopher again: "He was a very hard student in the university and performed all his exercises there with very good applause." Milton's own testimony is to the same effect.

A yet closer acquaintance with the young poet is to be gained from his correspondence, of which much has fortunately

been preserved. In Greek letters, his friend Charles Diodati invites him "to put on a holiday frame of mind." "*Why dost thou persist inexcusably in hanging all night and all day over books and literary exercises. Live, laugh, enjoy youth, and the hours as they pass, and desist from those researches of yours into the pursuits and leisures and indolences of the wise men of old, yourself a martyr to over-work all the while.*" In Milton's sonnet written "On being arrived to the age of twenty-three," he laments of himself—

*"My hasting days fly on with full career  
But my late spring no bud or blossom showth ;"*

and when, probably in the following year, he sent the sonnet to a correspondent whose name has not survived, he is still apparently troubled with the same idea: "I am something suspicious of myself and do take notice of a certain belatedness in me." It should be remembered in conjunction with this complaint that he had already written various minor poems and his immortal "Epitaph on Shakespeare," one line alone of which is worth a poet's ransom—

*"Deare Sonne of memory, great Heire of Fame."*

In a Latin epistle to Diodati, dated some six years later, he described himself "as being one by nature slow and lazy to write."

"I know," he goes on, "your method of study to be so arranged that you frequently take breath in the middle,

*visit your friends, write much, sometimes make a journey, whereas my genius is such that no delay, no rest, no care or thought almost of anything holds me aside until I reach the end I am making for."*

Richardson says of him that he "would sometimes lie awake the whole night but not a verse could he make ; and on a sudden his poetical faculty would rush upon him with an impetus or 'oestrum.'" A last quotation from the Diodati correspondence will complete the picture of his mind : "God has instilled into me if into any one a vehement love of the beautiful."

Of his personal appearance we have his own description of himself, his daughter Deborah's, and that of Aubrey, and from these a composite portrait could be deduced which would thus describe him : Of medium height, "a beautiful and well-proportioned body," dark grey eyes ("my eyes were naturally weak and I was subject to constant headaches"), "light brown lank hair," "his complexion exceeding fayre, so faire that they called him the Lady of Christ's College," a little red in his cheeks ; "nor though very thin was I ever deficient in courage or in strength ; I was wont constantly to exercise myself in the use of the broad-sword."

Such was Milton in 1634, an undergraduate still in the schools of Love and Grief.

His father "had retired to pass his old age" at Horton

*in Buckinghamshire, and Milton lived there with his parents within ten miles of Harefield, which was the scene of his first dramatic venture, "Arcades, part of an entertainment presented to the Countess Dowager of Derby by some noble persons of her family." That his mind was attracted at this period to the form of dramatic art which was then fashionable is evidenced in "L'Allegro," where he seems to excuse himself for this deflection from his serious way as being—*

*"Such sights as youthful poets dream  
On summer's eve by haunted stream."*

*He was, however, but following in the steps of Ben Jonson and lesser lights, who wrote Masques and Pastorals to celebrate occasions of festival for the amateur players of the Court and nobility; the poets supplying the subject and dialogue, to be elaborated by the machinists—of whom Inigo Jones was the most celebrated—and by the musical composers, of whom Henry Lawes appears to have been the most popular. It is generally accepted that Lawes was the connecting link between Milton and the Egerton family; and, in the absence of any data concerning the matter, it would certainly seem that this is the most probable conclusion, although Masson opened up a wide field of possibility when he wrote on this very subject: "We are apt to forget that every life has many minute ramifications in addition to the few which biography can trace." Bulstrode Whitelocke, the eminent lawyer, who*

*was a friend of Lawes, and one of the organisers of the great Masque of the Inns of Court, in 1633, was a first cousin of Bulstrode, Lord of the Manor of Horton, and may have had a hand in the young poet's introduction, or Milton and Lawes may have already met in the mutual pursuit of music. "Sometimes," he writes, "I exchanged the country for the town, either for the purpose of buying books, or for that of learning anything new in mathematics or in music, in which sciences I then delighted."*

*Milton's Sonnet to Lawes, commencing—*

*"Harry, whose tuneful and well measured song,"*

*suggests that there was a close friendship between them, but helps in no way to date their first acquaintance, as it seems to have been written about the time of its publication in 1648, when it prefixed a book of "Choice Psalms, put into musick by W. and H. Lawes."*

*Henry Lawes, Milton's senior by eight years, was the son of Thomas Lawes, vicar-choral of Salisbury Cathedral; he and his brother William received their musical education under the patronage of Edward, Earl of Hertford. They were both gentlemen of the King's Chapel Royal, and Henry, in addition to composing, was also a teacher of music; there is abundant proof that he occupied that position for many years in the family of the Earl of Bridgewater. The fact is*

referred to in the first edition of "*Comus*," or rather "*A Maske*," as it was still entitled, which was brought out by Lawes, "not openly acknowledged by the Author," and "printed for Humphrey Robinson, at the signe of the Three Pidgeons in Paul's Churchyard, 1637." Lawes dedicated it to John, Lord Viscount Brackley, the original Elder Brother of the piece, and speaks of himself as the impersonator of Thyrsis, and of having "by many favours been long obliged to your most honour'd Parents." He still had some connection with the family in 1646-7, as among the Bridgewater MSS. the words of a duet in his handwriting are included styled : "*A Hymenall Song. On a Celleration of the Nuptials of the Right Hoble John, Lord Brackley, and his virtuous Lady, After the Byrth of their First Son ; performed by the Lady Alice Egerton, his Lordship's sister ; and Henry Lawes, an Humble Servant to the Hoble family.*" The music was doubtless far superior to the words, which can hardly be termed inspired, but which for their naïveté deserve to be quoted in part. It opens with Lady Alice singing ; she is again called the Lady as she was in "*Comus*," and the sixth line is reminiscent of the Masque, perhaps intentionally so :—

La.

" Welcom

Welcom this happy day

because it doth invite

Us to perform a Nuptiall Right



*John Egerton - Lord Brackley  
afterwards 2<sup>nd</sup> Earl of Bridgewater*



H. L.<sup>1</sup> *Thrice welcom be't  
Since it is my Cue  
to be an Echo both to that and you :*

La. *We have a Syre  
Whom all that know admire,*

H. L. *And he an Heire  
And that Heire hath a Son."*

*And so on for three more verses in much the same strain, ending with a chorus. Another Ode of his is also among the MSS. "An Anniversary on the Nuptials of the Right Hobles The Earl and Countess of Bridgewater set into Musique for 2 voices by their Honors most humbly devoted servant, H. Lawes, July 22, 57." Lord Brackley had succeeded to his father's titles and estates in December 1649, and Lady Alice had married Richard Vaughan, Earl of Carbery, in 1652. The song is in much the same style as the other, consisting of four verses, of which one will suffice for a specimen :—*

*"The Days Returned ! and so are we to pay  
Our Offrings on this Great Thanksgiving day,  
'tis his, 'tis hers, 'tis both, 'tis all  
Now though it Ryse it ne'er did fall,  
whose honour shall as Endless prove  
as our devotion or their Love.  
Then let's rejoyce, let this great day appear  
in this one day now offer all the year."*

---

<sup>1</sup> The letters are in monogram.

*The opening lines of the last verse seem almost too quaint to be omitted—*

*“This Day Ten-year to this blesst payre did grant  
What Angel’s Joy, and Joy which angels want.”*

*Six years later Lawes’ death occurred, but in the interval between the two anniversaries which he had celebrated in song, he published in 1653 “Ayres and Dialogues, for one, two, and three voices,” which in gratitude doubtless for assistance during the troubles which befell the Royalists in the Civil War, he dedicated to Alice, Countess of Carbery, and Mary, Lady Herbert of Cherbury, one of the former’s elder sisters; “most of them,” he explains, “being composed when I was employed by your ever honoured parents to attend your ladyships’ education in music.” There are some old accounts of moneys paid for the grandchildren of Lord Chancellor Ellesmere. One of these runs:—*

*“delivered to Mistress Heard by y<sup>e</sup> Ladye Frauncis her direction;  
to be payd to one who teacheth Mistress Frauncis and her sisters  
to singe; for 6 months, viz. from y<sup>e</sup> first of May 1615 to y<sup>e</sup>  
third of November 1615 at 40s. y<sup>e</sup> month. £12.”*

*No name appears as it does in the case of some of their other teachers, and unfortunately we cannot suggest that it may have been Lawes, for at that date he was barely fifteen, and Mistress Frauncis’ sisters here referred to probably only include the elder ones, Arbella and Elizabeth, who were*

nine and ten respectively; and it is mentioned here merely as evidence of their general talent for music.

It is principally from household accounts, dedications, and epitaphs that one is enabled to reconstruct the domestic life of this branch of the Egerton family, although having pieced together the information acquired, it demands additions and corrections, as fresh details occasionally turn up from unexpected sources. There are records, sufficient to compose a volume, of the founder of the family, Lord Chancellor Ellesmere; and his younger and only surviving son, Sir John Egerton, who was created Earl of Bridgewater soon after his father's death, added his quota also to the history of his day, though allusion to him in contemporary annals is extremely rare. He had been educated for the Law, and would doubtless have followed that profession but for his brother's death. Aubrey, whose "*Lives of Eminent Men*" I have already quoted concerning Milton, and who therein makes no mention at all of "*Comus*," devotes some fourteen lines to the Lord Chancellor, while he gives of his son surely the briefest and strangest of all biographies.

"His son and heir, since Earl of Bridgewater, was an indefatigable ringer." It is as well to recall in this connection that he lived in two parishes in London whose churches are renowned for their beautiful peals of bells, St. Martin in the Fields, and St. Giles, Cripplegate.

*The only extant description, therefore, of the Earl of Bridgewater for whom "Comus" was composed, is his epitaph, written by a devoted son who has succeeded in combining affection and literary style—a not too frequent occurrence in such testimonies. He was buried at Little Gaddesden Church near Ashbridge, his country home, and the inscription on his tomb runs—*

*"He was endowed with incomparable parts, both natural and acquired, so that both Art and Nature did seem to strive which should contribute towards the making him a most accomplished gentleman; he had an active Body and a vigourous soul, his deportment was graceful, his discourse excellent whether extempore or premeditated, serious or jocular, so that he seldom spake but he did either instruct or delight those that heard him; he was a profound scholar, an able statesman, and a good Christian; he was a dutiful son to his Mother the Church of England in her persecution as well as in her great splendour; a loyal subject to his sovereign in those worst times, when it was accounted treason not to be a Traytor.*

*"As he lived 70 years a pattern of virtue, so he died an example of patience and piety."*

*He married in 1602 Lady Frances Stanley, the daughter of his stepmother, the Dowager Countess of Derby, who, according to her epitaph on the same tomb, was—*

*"Unparalleled in gifts of Nature and Grace, being strong of constitution, admirable for beauty, generous in carriage, of a sweet noble disposition, wise in her affairs, cheerful in her discourse, liberal to the Poor, pious towards God, and good to all."*

*Among the Bridgewater MSS. there is testimony to her*



*Frances-First Countess of Bridgewater.*



learning as well as her piety, in a long, narrow roll of vellum entitled "*A Catalogue of my Ladie's Books at London, Oct. 27th, 1627.*" It contains a list of more than 200 volumes, some of which may have belonged to her father, as they form a large library for a woman of her day. Seventeen of them are in French, and many of them are books of devotion. They include:—

"Speeds Chronicle . . . . .	1611
<i>The Treasury of auncient and moderne times</i> . . . . .	1613
<i>Hookers Ecclesiastical Polity</i> . . . . .	1604
<i>Plutarch's Liues</i> . . . . .	1579
<i>Henry the 7th by the Lord Verulam</i> . . . . .	1622
<i>His Natural History</i> . . . . .	1627
<i>The Diall of Princes</i> . . . . .	1619
<i>Barcklay's Argenis</i> . . . . .	1625
<i>Johnson's Workes (Ben Jonson)</i> . . . . .	1616
<i>Drayton's Workes, part 2nd</i> . . . . .	1627
<i>The ffayery Queene</i> . . . . .	1609
<i>Godfrey of Bulloigne</i> . . . . .	1600
<i>Eusebius his Ecclesiasticall History</i> . . . . .	1619
<i>King James his Apology for the Oaths of Allegiance</i> . . . . .	1609
<i>History of Trebizond</i> . . . . .	1616
<i>Don Quixot by Shelton</i> . . . . .	
<i>Du Bartas</i> . . . . .	
<i>Diuers Playes by Shakespeare</i> . . . . .	1602
<i>Diuerse Playes in 5 thicke volumes in vellum</i> . . . . .	
<i>A booke of Diuerse Playes in Leather</i> . . . . .	1599
<i>The Tragedy of Mustapha</i> . . . . .	1609
<i>A Booke of diuerse Playes in velum</i> . . . . .	1601

<i>A quip for an vpsstart Courtier</i>	. . . . .	1620
<i>The life of Queene Eliz.</i>	. . . . .	
<i>Braythwait—Times Curtaine drawne to the Anatomy of Vanity</i>	. . . . .	1621
<i>Braythwait—A Strappada for the Diuell</i>	. . . . .	1615
<i>Couerdale—A pretious Pearle</i>	. . . . .	1560
<i>Couerdale—Crummes of Comfort</i>	. . . . .	1627
<i>Boetius English</i>	. . . . .	1609
<i>Sr Thomas Overbury's Characters</i>	. . . . .	
<i>Greenes Ghoste</i>	. . . . .	1625
<i>L'Astrea. Seconde Partie</i>	. . . . .	1614
<i>Another the same</i>	. . . . .	1615
<i>Le Decameron de Bocack</i>	. . . . .	1579
<i>The Lamentaons of Jeremy in verse by Dr. Donne</i>	8° .	
<i>Dr Donnes s'mons.</i>	. . . . .	1622."

*The wedding of Sir John Egerton and Lady Frances Stanley took place two years after the Chancellor's third marriage, and in London they lived together at York House, near Charing Cross, which the latter rented from the Archbishop of York (Matthew Hutton). The Lord Chancellor seems to have been much attached to his daughter-in-law, though his old age was embittered by her mother's "cursed railinge and bitter tongue."*

*"I thanke God," he wrote, "I never desired long life, nor never had less cause to desire it than synce this my last marriage, for before I was never acquaynted with such tempests and storms."*

*In the steward's accounts are various entries of sums expended for Sir John's wife and family.*

*In April 1604 we find—*

*“Bed, canapie, and other furniture sutable all of crimson velvet, for Lady Frauncis chamber.”*

*The details are far too long to quote in full, but 145 yards of velvet, sercenet, and serge for lining, with gold lace and fringes of crimson and gold for trimming, suggest the appearance of the room. The “Reparaçons and necessarie furniture for her nurserie” have a rather more sentimental interest now. “A new Chymney in y<sup>e</sup> Nurserie, new matts for the chylde bedchamber, laying y<sup>e</sup> old matts there,” are all accounted for. There was only one child at this time, Frances, born March 18, 1603, and her “cradell” had a crimson velvet “counterpoynt and headcloth”; there were window curtains of crimson serge in the room, and others of Dornix, “a watchett rugge of fyne breadthes” and “a high chayre.” In August of this year the Lord Chancellor wrote a letter to his son full of tender solicitude for the anxiety it would occasion—little Frances had had measles at Harefield, where she had been sent by her grandfather when her mother was taken ill with smallpox. Of Lady Fraunces he wrote:—*

*“There is no feare or likelihood of blemysh. She is so well as you have cause to thanke God and be merye. . . . Little Francke is well recovered . . . and lightsome and mery as she was before.”*

*He signs it—*

*“Your loving and most carefull father.”*

*In 1605 Arbella, and in 1606 Elizabeth, arrived to share*

the "Nurserie" at York House, and some more furniture was added to it; the joiner made a table with a cupboard and mended the screen; the turner was paid for "three low greene chayres," and for mending the "goe-waynes" (go-carts); there was "a high chayre of red leather for M<sup>ress</sup> Frauncis Egerton," and two low stools seated with red leather. Under the date of October 1607 a detailed account is rendered—

"about y<sup>e</sup> new Nurserie and y<sup>e</sup> passage to it,"

the "goe-carts" were again mended, and there were two more "little chayres for y<sup>e</sup> children." A new "cradell" was also prepared for the expected heir, but he did not come to occupy it, only another daughter whose christening took place on or about the 29th of December.

"Disbursed for Banketinge Stuffe and wyne and hyre of glasse bowles and plates, at the christeninge of M<sup>ris</sup> Cecilia Egerton as by severall bills appeareth—£20. 14. 6."

In the four following years Mary, Penelope, and Katherine were born, and the Lord Chancellor must indeed have despaired of seeing a successor to his name when there came an eighth daughter, who was called Alice, probably after her double-grandmother, Lady Derby, although the name had other associations for the family in that of Alice Sparke, the Chancellor's beautiful mother, who never became the wife of his father, Sir Richard Egerton.

There are two MS. pages, written in fine Elizabethan

characters, "*A Noate of the Severall Ages of all my loved Children, 1635,*" and the short history of this eighth daughter is contained in the three lines :—

"*La. Alice Egerton natus the 5<sup>th</sup> of October 1613 aboute 4 in the morninge being Tuesday. She dyed at Yorke House and was buried at St. Martin's Church in the Feelds. 14<sup>th</sup> Dec. 1614.*"

There had been a project of an early betrothal between Frances and the son and heir-apparent of Lord Mounteagle, Henry Parker, but it seems to have fallen through, and as far as we can tell now, she and her sisters continued their education without further incident. In addition to the singing lessons which I have already mentioned, they had dancing lessons for a month, and Frances was taught to play on the lute from May to November in 1615, by a Mr. Newport, for which he received 20s. a month; and for four months in the same year Arbella learned French from M. Arondell at the same rate. The "christening banket" of another sister, Magdalen, took place in August, and the seven little girls must have seen the table set with the long list of dainties, which is all that is left to tell the tale. Hippocras was the principal drink, and there was a vast array of sweetmeats—"pastes of sortes, boxes of wafers, biskets," eight kinds of preserved fruits, twenty-one dried fruits, pastes of raspberries, gooseberries, and apricots, and pounds of "orringe," ginger, almond, and rosemary comfits.

*The following year, on the 21st of September 1616, the long-desired heir was born, and was called James after his godfather, the King of England and Scotland. There must surely have been a feast on this occasion, but the household accounts yield no record of it, and the next entry, "Fees for the Lord Chancellor's Creation of Viscount Brackley," would excite little interest among the children; his death, however, which occurred in March 1617, made a great change in their lives, and York House knew them no more. As a grandfather, the Lord Chancellor may have had infinite possibilities; much, I think, might be expected of the man who, in an official letter to his Sovereign on "Certain considerations touching the Plantations in Ireland," makes a passing reference to the romance of "Amadas de Gawle." This is only conjecture, but the facts which ensued after his death were the raising of his son to the Earldom of Bridgewater, and the transference of the town residence of the family to Cripplegate, which remained their home unto the third and fourth generations, when a tragedy of fire severed their connection with the district in 1687, and the site was sold to Sir Christopher Wren. Garter House, which occupied the site where Bridgewater Square now stands, was in 1617 near the outskirts of the city, and the house and grounds covered a large area, which was noted for its fine trees and orchards. The house was built originally by Sir Thomas Wriothesley,*



*Lady Alice Egerton.  
youngest daughter of John 1<sup>st</sup> Earl of Bridgewater.*



## ITS AUTHOR AND ITS PLAYERS 19

*Garter Principal King-at-Arms. Stow, in his "Survey of London," says he built in the top thereof a chapel which he dedicated by "the name of St. Trinitas in Alto." In the next generation of Egertons, "At Barbacan in my owne Chappell," is the scene of many christenings. The first earl always writes of it as Barbacan House; it is not until much later that I find it called Bridgewater House.*

*Yet another daughter arrived in 1618; she was named Anne: and the year after, on "the 13th of June beinge Sunday at 4 o'clocke in the morninge," was born the future "Lady" of "Comus." When this second Alice was but a year and a half old, a great shadow fell on Barbacan House: "after he had lived three years and three months and eight days," James, Lord Brackley, died and was "buried under a black marble in the Chauncell of St. Giles." The melancholy ceremony, on New Year's Eve 1620, is recorded in the bill, where one can still read every detail, from the pathetically short length of "elme-board" for the coffin, to the number of wax-lights and the three dozen and a half of torches which lit the young heir to his grave. It would seem that his death broke his nurse's heart, for, with the names of the Bridgewater family who occupied the vault, there was also inscribed:—*

*"Here lieth ye body of Blanche Done a carefull and lovinge servant to ye Lo. James, Viscount Brackley; She joyed not nor desired to live*

*after y<sup>e</sup> death of her Lord and Master and was (accordinge to her desire) buried here y<sup>e</sup> 12 March 1620."*<sup>1</sup>

Charles, Lord Brackley, was born in May of this year, but he died before he was two years old, and the accounts record his burial also in St. Giles' Church. A month after, on May 29, 1623, John (the Elder Brother in "Comus") was born, and in 1625, on June 11th, appeared Thomas, the fifteenth and youngest child.

In the meantime, however, Frances, the eldest daughter, had married Sir John Hobart of Blickling, Norfolk. Among the MSS. there is a record of the assignment of the parsonage of Martham in Norfolk for the supply of her jointure, and also the grant of an annuity of £800 from his father, Sir Henry Hobart; they are both dated Jan. 20, 1622. Of her further history I can find no trace whatever, which is remarkable, as, in the case of all the other children, chance references to them occur here and there. Arbella's marriage to Oliver St. John, son of the Earl of Bolingbroke, must have also taken place soon afterwards.

The next record of the family is the portraits of the four youngest children, which hang at Worsley Hall. Anne at least must have been painted in 1725, as she died at Christmas

<sup>1</sup> The date would be in our reckoning 1621. Until 1752 the year began in England on the 25th of March; in Scotland after 1600 it began as now on January 1st. (Masson.)



*John Egerton - Lord Brackley.  
afterwards 2<sup>nd</sup> Earl of Bridgewater.*



*in that year, possibly at Ashbridge, for she is buried in the church at Little Gaddesden. In her portrait she looks older than seven, but children in those days were dressed like their parents in miniature, which tended to make them look older than they were ; she is painted in a dark skirt embroidered with gold, a short white tabbed bodice, with deep cuffs and an upstanding lace collar, and a white dove stands beside her. She has large dark eyes and dark hair, whereas Alice is very fair, with a round, chubby face. She wears a white dress also embroidered with gold, and has a small parroquet on her right hand. Brackley is wearing a close-fitting white cap, with only one curl showing ; his frock is down to his toes, with a fine apron covering the front of it ; he has a wicker rattle in one hand, and the other clasps a large coral one hung round his neck by a thick gold chain ; a pack of cards is scattered at his feet. In Thomas's portrait the dress and pose resemble his brothers exactly, but he holds only the coral rattle, and the face is of quite a different type.*

*A few months after Anne's death the vault in St. Giles, Cripplegate, was reopened and the body of Cecilia—or Lady Sisley as it is written in the Parish Register—"after she had lived 18 years 4 months and 2 dayes," was laid beside her baby brothers. In the end of 1626 the marriage of Elizabeth was being arranged with David Cecil, afterwards Earl of Exeter, and a year later Mary married Richard*

*Herbert of Cherbury, thereby becoming a niece by marriage of George Herbert. Penelope was the eldest daughter at home, when at Shrove-tide 1630 she appeared at Whitehall, in Ben Jonson's Masque of "Chloridia," Chloris and her nymphs being impersonated "by the Queen's Majesty and her Ladies," of whom Penelope was apparently one. She was about twenty at the time; they wore white dresses embroidered with silver, trimmed with green leaves embroidered with gold, on their heads veils and wreaths of flowers with gold and silver ornaments. The stage directions read somewhat like a modern Transformation Scene.*

*The Earl of Bridgewater was appointed President of the Council of the Welsh Marches in June 1631—of which Council he had been a member for the last fourteen years. This Court of the Marches, instituted in the reign of Edward IV., is described in an old MS. as that "which att the beginninge brought Wales to that Civilitye and quietnes that you nowe see it from that wild and outrageous state that you shall read of." The Letter of Instructions from the King to Lord Bridgewater details an alarming list of offences "to be examined, sought out, and repressed," from "treason and murthers" to poaching and neglect of road-mending. The new President did not, however, hasten to take up his duties. In a letter to the Privy Council at Ludlow, his official residence, he excuses this delay: "In respect that some*

*extraordinary occasions preventing my coming to Ludlowe (which I fully intended) the last Somer, have caused me to defer the same until a farther tyme."* The "extraordinary occasions" may, and probably do, include the weddings of his three daughters: Penelope to Sir Robert Napier of Luton Hoo, Katherine to William Courteene, son of Sir William Courteene, a great London merchant, and Magdalen to Sir Gervase Cutler of Stainburgh in Yorkshire. In Fuller's *Miscellanies* it is recorded that Abraham Fraunce, a writer of whom little is known, presented an "Epithalamium" to Sir Gervase Cutler on his marriage with Lady Magdalen Egerton in 1633. Fraunce must have been at least eighty; he was a native of Shropshire, and in a letter to Sir Gervase he says he has paid the same compliment to all the earl's daughters on their marriage, so he would appear to have had some connection with the family.

Another reason for delaying the departure to Ludlow may have been the performance at Harefield of Milton's "Arcades"; as this was only part of the entertainment it points to an event of special importance which was being celebrated in honour of old Lady Derby.

Lawes, in his quaint address to Alice and Mary, wrote, "who (as in other accomplishments fit for persons of your quality) excelled most ladies especially in vocal music, wherein you were so absolute that you gave life and honour to all I set

and taught you, and that with more understanding than a new generation pretending to skill are capable of," so it seems permissible to assume that Alice and her brothers, if not some of the other grand-daughters, were among the "noble persons" of Lady Derby's family, who appeared in pastoral habit and joined in the singing.

The data of this period are principally limited to inventories of wearing apparel, which exhibit a certain magnificence coupled with rigid economy. A suit of cloth of silver with gold and silver lace, belonging to Lord Bridgewater, was ripped to pieces "to use the lace other wayes as to lace a gowne and to make buttons." "One of the caipes" of a cloak of figured satin, lined and "bordered about" with plush, is "used by my Lord's directions to make a caipe to the rich black velvett gowne," and a month later "this Cloake was cutt into a coate with 4 skirts and lyned with furr, the plush lining was putt into a greene cloath coate." He had a vast wardrobe, one suit had 249 goldsmith's buttons on it; and among other curious items are "1 payer of black silke stockings lined with leather and toed with greene silke," another "payer lyned in the foote with taffeta." One old ash-coloured taffetas bag "to carry my Lord's hat in when he ride a journey," and a "Night-bag of crimson velvet embroidered with gold and silver," which apparently held "a caipe, a pair of pantables, a head-brush, a comb case

*with a glasse, two combs, a beard brush, a bodkin and an ear-picker."* Of his 33 "Hatts" four are "ould past wearinge," one beaver was "my Ladyes," another had belonged to Penelope, and a coloured Dutch felt was a present from Sir John Hobart.

The inventory continues with 40 hat bands, girdles and hangers, belts and scarves, swords, daggers and spurs; 39 pairs of silk garters, black and coloured; 29 pairs of stockings; 38 pairs of gloves; 3 pairs of mittens (one of ash-coloured velvet laced with silver). There are also included clothes which had belonged to the Lord Chancellor, who at the time the principal inventory is dated, had been dead about sixteen years.

Lady Bridgewater's apparel does not occupy half as many pages as her lord's, but it is even more interesting on account of the notes attached to almost every item—explaining how they were altered, or given away, how lace was ripped off and the dye-pot employed. A white damask gown embroidered with black silk was altered into a petticoat and waistcoat, and given with "huffles and collar" to Lady Mary Herbert. Lady Magdalen Cutler had "a cloak and safe guard of damazella prymrose colour" given her when she went to Yorkshire; Lady Katherine Courteyne (this name is never spelt twice alike) was given "a little sky-coloured cheyney silke damaske mantell trimmed with a silk and

*silver lace, for her use being sicke,” and Lady Elizabeth received a “black silke Taisseny yellow gowne with petticoat stomacher and collar, with white sleeves embroidered all over with starrs of black satin and silke twist.” A “crimson satin petticoat and waistcoat embroidered with frost work of gold and silver” was used “for a bed and chairs,” and in two cases satin petticoats were cut up for the seats of sedan chairs; whereas the coat of a “lead-coloured riding suit trimmed with gold and silver parchment was lost by a footman, and my Lady knew of it.” The short lists of the “Remaynes” of my Ladies Penelope, Katherine, and Magdalen evidently contain only the dresses discarded at the time they were married; and, as none of the inventories are of an earlier date than 1633, among the daughters it is only Alice’s wardrobe that is mentioned in any detail; her name appears often also as the recipient of her mother’s dresses. She had “a silver debien petticoate embroidered with leaves,” and “a kirtle of carnation and gold trymmed with gold and silver lace, with buffles and stomiger,” and one of her prettiest dresses must have been “a peach-coloured satin petticoate, hole sleeves and stomacher, embroidered with small silver oaes.” The only list of underclothes which has been preserved is hers, and shows a quantity of aprons, waistcoates, sleeves, gorgets, quifes (coifs) with “cross clothes to them and shaddowes to them,” smocks, hoods, and ruffs—she had*



*Thomas Egerton.  
youngest son of John 1<sup>st</sup> Earl of Bridgewater.*



15 "night-railes" of holland or cambric, but only "12 handkerchiefs for the nose." There is also entered a small sum for pink worsted stockings bought for her, and a receipted bill of the 14th of July 1634 details two pairs of shoes at 2s. 6d. each, one pair of which without much strain of supposition she may have worn in "Comus." This same receipt contains items for "my yonge Lord and Mr. Thomas," white gloves, and "purles for bouthos (boot-hose) topes" which cost 5s. 9d., while 6d. only is charged for making the "bouthos" tops. The wearing apparel of the two boys is full of interest: they had so many suits, and of such varied colours, including scarlet, grass-green, lemon, straw, peach, rose and lead-colour—they were generally dressed alike, but a suit of rose-coloured satin embroidered with silver twist belonging to Brackley was made down for Thomas, and one of two scarlet coats trimmed with silver was altered into a pair of hose for the younger boy, while the white damask lining of a rose-coloured satin cloak embroidered with silver twist was made into a suit and two doublets for Lord Brackley, and afterwards "broke to make linings of." Among their hats were a beaver and a straw which had belonged to their sister Katherine, and also "2 whitt wood hatts made at the East Endies given by J. Keller the footman." At Shrove-tide, February 18, 1634, there was again a Masque played at Whitehall; this time it was Carew's "Cælum Brittani-

*cum," with music by Lawes, in which both Lord Bridgewater's sons took part. They had new suits on the 16th February of "silver grogram with flowers of coloured silks and two open Coxcombe laces on all the seams," whose ultimate fate it was to be "altered into 2 suits, one black, the other lined with green plush." These were not their clothes for the Masque, for, dated February 17, is "A Just note of 2 Masken seuts for my Lo. Brackley, and the other for Mr. Thomas": it begins with "2 gaberdynes of tinsell lynd with Callico," and includes every item of these carnation and white costumes, which two days after the Masque were delivered "to my ladyes owne hands to remayne in her Ladyships Closett during her Ladyship's pleasure." Picturing the little boys in their braveries of silk and satin, one wonders which suits Milton saw them wearing, and what was his remembrance of them when he wrote—*

*"Their porte was more than humane as they stood,  
I tooke it for a faerie vision  
Of some gaye creatures of the Element  
That in the cooleness of the raynebow live."*

*Before abandoning the subject of dress altogether, it may be of interest to mention that in a later inventory of 1636, there is a hamper of "Maskin cloathes" of the two boys "which stand in my lord's wardrobe and is not entered in any book or note." Details being absent, there is no gain-*

saying that this hamper may have contained the costumes worn in "*Comus*," for an account of which to-day much else would be gladly exchanged.

How and when Lord and Lady Bridgewater and the three children reached Ludlow I do not know, but their household and private effects left Ashbridge on 2nd July 1634 with a caravan of coaches, waggons, saddle and sumpter horses. The first night was spent at Bicester, a halt having been called at Ailesbury earlier in the day, the next at "*Mourten Hinmarsh*" (*Moreton-in-the-Marsh*), the third at Worcester, and on the fourth day Ludlow was reached. The travelling charges amounted to £99, 0s. 6d.; waggons were mended on the way, horses shod, saddles repaired, and a box appears to have fallen off one of the vehicles, as it had to be supplied on the second day with a new lock.

Ludlow Castle, situated on rising ground overlooking the town, was one of that "*wall of continued castles*" which Fuller describes as dividing Shropshire from Wales. Another which occupied an even more commanding position on the Welsh Marches was Castle Montgomery, the home of the Herberts of Chisbury, and it suffered a worse fate than did Ludlow at Parliamentary hands in the great Civil War. Other children of other days who had played in the halls of Ludlow were Philip Sidney, and Mary his sister, the "*Most deare, and most worthy to be most deare Ladie*" of

his "*Arcadia*"; and as she—three-quarters of a century earlier—had returned to reign at Ludlow as Countess of Pembroke, wife of the Lord President of the Marches, so Alice Egerton returned as Countess of Carbery when her husband was appointed to her father's office at the time of the Restoration in 1660.

The first performance of "*Comus*" took place in the great hall or Council Chamber on Michaelmas night 1634, before a goodly company. The three scenes sound somewhat elaborate, especially the last one; but there is an entire absence of machinery, usually such a great feature in Masques, which may have been out of regard to the difficulties of arranging for it at Ludlow, or Milton may have intentionally provided a simpler and more serious entertainment than was customary at Court. The antimasque represented by the "*Countrie daunces and sports*" in the closing scene may have been performed by the "*Morrice dancers*" of the neighbourhood. Lawes' transference of the epilogue to the prologue is a fact too well known to call for more than a passing reference here; to open a Masque with a song was the conventional method, and to the composer and singer would naturally appeal, as well as to the larger number of the audience. The five songs which Lawes wrote for "*Comus*" are contained in a MS. volume of songs now in the possession of the Rev. H. R. Cooper-Smith, D.D., and have never been published with the text.



*Lady Alice Egerton  
youngest daughter of the First Earl of Bridgewater  
afterwards Countess of Carberry*



*Todd published the Bridgewater "Comus" in an appendix to the usual version of the Masque, with notes to show wherein it differed from that, and also from the original version; they form an interesting study, displaying the immense importance Milton attached to even the smallest words. If the Bridgewater MS., as is generally accepted, is the stage copy of the Masque, there must have been an intervening one between it and the MS. in Milton's handwriting at Cambridge to account for the numerous emendations. There are over a hundred lines less, but the cuts, it may be conceded, were done by Lawes to bring it within the powers of his pupils; even so the Lady was an arduous part for a girl of fifteen to play, and boys of eleven and nine would need hard study to learn the lengthy speeches of the Elder and Younger Brothers. In his dedication of the afore-mentioned edition of 1637, Lawes recorded Lord Brackley's success in the part, when he wrote "which received . . . much honour from your own Person in the performance."*

*Here, so far as "Comus" is concerned, the history of the three children ends; for the after lives of Lord Brackley and Lady Alice another place must be found. Thomas died unmarried, when he was twenty-three, and the only other incident recorded of him is that he stood proxy for the Earl of Newcastle at the baptism of Lord Brackley's son and heir. There seems to have been no further connection between*

*Milton and the Egerton family. His name is added as author in the stage copy of the Masque, in Lord Brackley's handwriting, and in his "Defensio Populi"—now in the library at Bridgewater House—the same hand inscribed the indignant words "Liber igne Author furca dignissimi." The Bridgewaters were Royalists, and of the age in which they lived, Milton was a forerunner preaching in the wilderness.*

*The origin of "Comus" has been traced to various authors, both English and Dutch, and through Oldys, the literary antiquary, has come the legend of the three children being lost in the forest of Heywood, for which he is the only authority, but which is repeated in the preface of every edition of "Comus." Whether the tradition grew out of the Masque, or the Masque grew out of the tradition, is a matter of no vital importance now; "the play's the thing." One of the great masters of our own times was wont to say "All Art must have its roots in something," and no one can be termed a plagiarist who from a fragment creates a perfect whole, and without the vehicle of living words nothing will achieve immortality.*

ALIX EGERTON.



*Thomas Egerton.  
youngest son of John First Earl of Bridgewater.*



## A MASKE

Represented before the right hoble the Earle  
of Bridgewater Lord president of Wales and  
the right hoble the Conntesse of Bridgewater

At Ludlow Castle the  
29th of September 1634

The chiefe persons in the rep'sentaçon were

The Lord Brackley	
The Lady Alice	} Egerton
Mr. Thomas	

Author Jo: Milton



~~14~~  
P. 1.  
A Master

Represented before the right  
h<sup>ble</sup> the Earle of Bridgewater  
Lord president of Wales and the  
right h<sup>ble</sup> the Countesse of  
Bridgewater.

At Ludlow Castle the  
29<sup>th</sup> of September 1634

The above persons in leg<sup>al</sup> opposition were

The Lord Brackley

The Lady Alice

M<sup>r</sup> Thomas Egerton

Author Es: Milton.



## A MASKE

The first sceane discovers a wild wood, then a  
guardian spiritt or demon descendes or enters

From the heavens nowe I flye  
and those happy Clymes that lye  
Where daye never shutts his eye 5  
vp in the broad field of the skye  
There I suck the Liquid ayre  
all amidst the gardens fayre  
of Hesperus and his daughters three  
that singe about the goulden tree 10

There eternall Summer dwells  
and west wyndes with muskye winge  
about the Cederne allyes flinge  
Nard and Casia's balmie smells 15  
Iris there with humid bowe  
waters the odorous bankes that blowe  
Flowers of more mingled hew  
then her purfld scarfe can shew

[yellow, watchett, greene & blew]  
and drenches oft w<sup>th</sup> Manna dew

Beds of Hyacinth and Roses  
where many a Cherub soft reposes.

5

Before the starrie threshold of Joves Courte  
my Mansion is, where those immortall shapes  
of bright aereall spiritts live inspheard  
in regions mylde of Calme and Serene ayre 10  
above the smoake and stirr of this dim spott  
w<sup>ch</sup> men call earth, and w<sup>ch</sup> low-thoughted Care  
Confinde and pestered in this pinfold heere  
strive to keepe vp a fraile & fevourish beeing  
vnmindfull of the Crowne that vertue gives 15  
after this mortall change to her true servants  
amongst the enthroned gods on Sainted Seats  
yet some there be that with due stepps aspire  
to laye their just hands on that goulden keye  
that opes the pallace of Æternitie 20  
To such my errand is, and but for such  
I would not soile theese pure ambrosiall weedes  
w<sup>th</sup> the ranke vapours of this sin-worne moulde





but to my taske : Neptune besides the swaye  
of everie salte flood, and each ebbinge streame  
tooke in by lott, twixt high and neather Jove  
imperiall rule of all the Sea-girt Isles  
that like to rich and various gems inlaye 5  
the vnadorned bosom of the deepe  
w<sup>ch</sup> he to grace his tributarie Gods  
by course comitts to sevall goverment  
and gives them leave to weare their saphire  
Crownes 10  
and weild their little tridents : but this Isle  
the greatest and the best of all the Maine  
he quarters to his blew-haired dieties,  
and all this tract that fronts the fallinge sunn  
a noble Peere of mickle trust and power 15  
has in his Chardge, w<sup>th</sup> tempred awe to guyde  
an ould and haughty naçon proude in armes  
where his faire offspringe nurst in princely lore  
are cominge to attend their fathers state  
and newe entrusted scepter, but their waye 20  
lies through the perplext paths of this dreare  
wood,  
the noddinge horror of whose shadie browes

threats the forlorne and wandringe passinger  
 and heere their tender age might suffer perill  
 but that by quick commaund from Soveraigne  
 Jove

I was dispatcht, for their defence and guard 5  
 and listen why, for I will tell you now  
 what never yet was heard in tale or songe  
 from old or moderne bard in hall or bowre  
 BACCHUS that first from out the purple grapes  
 crusht the sweete poyson of mis-used wyne 10  
 after the Tuscan manners transfformed  
 coastinge the Tyrrhene shore, as the winds listed  
 On Circes Island fell (whoe knows not Circe  
 the daughter of the Sunn, whoos charmed Cup  
 whoe ever tasted lost his vpright shape 15  
 and downeward fell into a grovelinge Swyne)  
 This nimphe that gazed vpon his clustringe  
 locks

w<sup>th</sup> ivye berries wreath'd, and his blith youth  
 had by him, ere he parted thence a sonne 20  
 much like his father, but his mother more,  
 w<sup>ch</sup> therefore she brought vp and Comus  
 nam'd,

whoe ripe and frolick of his full growne age  
roavinge the Celtick and Iberian fields  
at last betakes him to this ominous wood  
and in thick shelter of black shades imbowr'd  
excells his mother at her mightie arte, 5  
offringe to everie weary traveller  
his orient liquor in a christall glasse  
to quench the drouth of Phebus, w<sup>ch</sup> as they  
taste  
(for most doe tast through fond intemperate 10  
thirst)  
soone as the potion workes their humane  
Countenance  
th' expresse resemblance of the Gods is chang'd  
into some brutish forme of Wolfe, or Beare, 15  
Or Ounce, or Tiger, Hogg, or bearded goate,  
all other parts remayninge as they were  
and they soe p'fect is their miserie  
not once p'ceive their fowle disfigurement  
but boast themselves more comly then before, 20  
and all their freinds, and native home forgett  
to rowle w<sup>th</sup> pleasure in a sensuall stie  
Therefore when any favour'd of high Jove

chaunces to pass through this advent'rous glade,  
 swift as the sparcle of a glauncinge starre  
 I shoote from heaven to give him salfe convoy  
 as nowe I doe : but first I must put off  
 these my skye webs spun out of Iris wooffe, 5  
 and take the weeds and liknesse of a Swayne  
 that to the service of this house belongs  
 whoe w<sup>th</sup> his softe pipe, and smooth-dittied songe  
 well knows to still the wild winds when they roare,  
 and hush the wavinge woods, nor of less faith 10  
 and in this office of his mountaine watch  
 likeliest and neerest to the p'sent ayde,  
 of this occasion, but I heare the tread  
 of hatefull stepps, I must be viewles nowe  
 [Exit. 15

COMUS enters w<sup>th</sup> a charminge rod in one  
 hand & a glass of Liquor in the other  
 w<sup>th</sup> him a route of monsters [like men  
 & women] but headed like wild beasts  
 their appell glist'ringe, they come 20  
 in makinge a riotous and vnruely  
 noise w<sup>th</sup> torches in their hands.

Co. The starr that bids the Shepheard fold  
now the top of Heaven doeth hold,  
and the gilded Carr of daye  
his glowinge axle doeth allaye  
in the steepe Atlantique streame 5  
and the slope sun his vpward beame  
shoots against the Northerne Pole  
pacing toward the other goale  
of his Chamber in the East  
meane-while welcome, Joye & feast, 10  
midnight shoute, and revelry  
tipsie daunce and jollitie,  
braide yot locks w<sup>th</sup> rosie twine  
droppinge odours, droppinge wine  
Rigor now is gone to bed, 15  
and advice w<sup>th</sup> scrupulous head,  
strict age, and soure severitie  
w<sup>th</sup> their grave sawes in slumber lye  
Wee that are of purer fire  
imitate the starrie quire 20  
whoe in their nightly watchfull sphears  
Leade in swift round the months & years  
the sounds and seas with all their finnie drove

nowe to the moone in waveringe morrice move,  
 and on the tawny sands and shelves  
 trip the pert fairies, and the dapp Ealves  
 by dimpled brooke, and fountaine brim  
 the wood nimphs decte with daisies trim 5  
 their merry wakes & pastimes keepe  
 what hath night to doe with sleepe  
 Night has better sweets to prove  
 Venus now wakes, and wakens love,  
 Come let vs o<sup>r</sup> rights begyn 10  
 tis only daylight that maks sin  
 w<sup>ch</sup> these dun shades will neere report  
 haile goddess of nocturnall sport  
 darke-vayld Cotitto, whome the secret flame  
 of midnight torches burne misterious dame 15  
 that neere art call'd, but when the dragon  
 woambe  
 of Stigiam darknes, spetts her thickest gloome,  
 and makes one blot of all the aire,  
 staye thy cloudie Ebon chaire 20  
 wherein thou rid'st with Hecat' and befriend  
 [vs thy vow'd preists till vtmost end]  
 of all thy dues be done, & none left out

ere the blabbinge Easterne Scoute  
 the nice morne, on the Indian Steepe  
 from her Cabin'd loopehole peepe  
 and to the tell tale sun descrie  
 our Conceal'd Solempnitie,  
 come knitt hands & beate the ground  
 in a light fantastick round

5

THE MEASURE [in a wild, rude, & wanton Antick]

Co. Breake of, breake of, I feele the different pace  
 of some chast footinge, neere about this ground 10  
 run to yo<sup>r</sup> shrouds w<sup>th</sup>in these brakes & trees  
 [they all scattre.]  
 our number may affright ; some virgin sure  
 (for soe I can distinguish by myne arte)  
 benighted in these woods, now to my Charms 15  
 and to my wilie traynes, I shall ere longe  
 be well stockt with as fayre a heard as graz'd  
 about my mother Circe, thus I hurle  
 my dazlinge spells into the spungie aire  
 of powre to cheate the eye with bleare illusion 20  
 and give it false presentments, least the place  
 and my quainte habitts breede astonishment

and put the damsell to suspitious flight,  
 w<sup>ch</sup> must not be ; for thats against my course,  
 I vnder fayre p'tence of freindly ends  
 and well plac't words of gloweinge Curtesie  
 bayted with reasons not vnplausible 5  
 winde me into the easie harted man,  
 and hug him into snares when once her eye  
 hath met the vertue of this magick dust  
 I shall appe some harmles villager  
 whome thrifte keeps vp about his Countrie geare 10  
 but heere she comes, I fayrely step aside  
 and hearken if I may her businesse heere

The LADY enters

LA. This waye the noise was, if my eare be true  
 my best guyde now, me thought it was the 15  
 sound  
 of riott and ill-manag'd merriment  
 such as the iocond flute or gamesome pipe  
 stirrs vp amonge the loose vnlettered hindes  
 when for their teeminge flocks and granges full 20  
 in wanton daunce they praise the bounteous Pan  
 and thanke the Gods amisse, I should be loath

to meete the rudenes and swill'd insolence  
of such late wassailers ; yet o where els  
shall I informe my vnacquainted feete  
in the blinde mazes of this tangled wood,  
my brothers when they sawe me wearied out 5  
with this longe waye, resolvinge heere to lodge  
vnder the spreadinge favour of these pines,  
stept as they sed, to the next thickett side  
to bring me berries, or such coolinge fruite  
as the kynde hospitable woods provide 10

. . . . .  
but where they are, and whye they come not  
back

is now the labour of my thoughts, tis likeliest  
they had ingaged their wandringe stepps too 15  
farr

and envious darknesse ere they could retorne  
had stolne them from me.

. . . . .  
I cannot hollowe to my brothers, but 20  
such noise as I can make to be heard fardest  
I'le venture, for my new enliv'n'd speritts,  
prompt me, and they p'haps are not farr hence.

## SONGE

Sweete Echo, sweetest nympe that liv'st vnseene  
 within thy ayrie shell

by slowe Meanders margent greene  
 and in the violett imbroderd vale

5

where the love-lorne nightingale  
 nightly to thee her sad song mourneth well,

Canst thou not tell me of a gentle payre  
 that likest thy Narcissus are

O if thou have

10

hid them in some flowrie Cave  
 tell me but where.

Sweete Queene of parlie, daughter to the spheare  
 so mayst thou be translated to the skyes

And hould a Counterpointe to all heav'ns harmonies 15

[COMUS looks in & speakes]

Co. Can any mortall mixture of Earths mould  
 breath such divine enchauntinge ravishment  
 sure somethinge holye lodges in that brest  
 and with these raptures moves the vocall ayre 20  
 to testifie his hidden residence

how sweetely did they floate vpon the wings  
of silence, through the empty vaulted night,  
at every fall smoothinge the raven downe  
of darkness till she smil'd, I haue oft heard  
my mother Circe with the Sirens three 5  
amidst the flowrie kyrtled Niades  
cullinge their potent herbs and balefull druggs  
whoe when they sung, would take the prisond  
soule  
and lap it in Elisium, Scilla wept 10  
and chid her barking waves into attention  
and fell Caribdis murmurd soft applause  
yet they in pleasinge slumber lulld the sense  
and in sweete madnes rob'd it of it selfe,  
but such a sacred and homefelt delight 15  
such sober certentie of wakinge bliss  
I never heard till now, Ile speake to her  
and she shalbe my Qweene ; Haile forreigne  
wonder  
whome certaine these rough shades did never 20  
breede  
vnless the goddess that in rurall shrine  
dwel'st heere with Pan or Silvan, by blest song

forbiddinge every bleake vnkindly fogg  
to touch the prosperinge growth of this tall  
wood

LA. Nay gentle Shepheard, ill is lost that praise  
that is addrest to vnattendinge eares 5  
not any boast of skill, but extreame shifte  
how to regayne my severd Companye  
Compeld me to awake the Curteus Echo  
to give me answer from her mossy Couch

Co. What Chaunce, good Lady hath bereft you 10  
thus ?

LA. Dym darknesse and this leavye laborinth

Co. Could that devide you from neere vsheringe  
guydes ?

LA. they left me weary on a grassie terfe 15

Co. by falsehood, or discourtesie or why ?

LA. to seeke in the valley some coole frendly springe

Co. and lefte yo<sup>r</sup> fayer side, all vnguarded Ladye ?

LA. they were but twaine & purpos'd quick returne,

Co. perhaps forestallinge night p'vented them 20

LA. how easie my misfortune is to hit !

Co. imports their losse, beside the p'sent neede ?

LA. noe lesse then if I should my brothers loose

Co. were they of manly prime, or youthfull bloome ?

LA. as smooth as Hebes their vnrazor'd lipps.

Co. Two such I sawe, what tyme the labour'd oxe  
in his loose traces from the furrowe came  
and the swink't hedger at his supper sate ; 5

I sawe em vnder a greene mantlinge vyne  
that crawles alonge the side of yon smale hill  
pluckinge ripe clusters from the tender shoots,  
their porte was more then humane as they  
stood, 10

I tooke it for a faerie vision  
of some gaye creatures of the Element  
that in the cooleness of the raynebow live  
and playe i'th plighted clouds : I was awe-  
strooke 15

and as I past I worshipt ; if those you seeke  
it were a jorney like the path to heav'n  
To helpe you finde them : LA: gentle villager  
what readiest waye would bringe me to that  
place ? 20

Co. due west it rises from this shrubbie pointe,

LA. to finde out that good Shepheard I suppose  
in such a scant allowance of starr light

- would overtaske the best land pilots arte  
 without the sure guesse of well practiz'd feete ;
- Co. I knowe each lane, and every Alley greene,  
 dingle, or bushie dell, of this wide wood,  
 and everie boskie bourne from side to side 5  
 my daylie walks and antient neighbourhood  
 and if yo<sup>r</sup> straye attendance be yet lodg'd  
 or shroud w<sup>th</sup>in these lymitts, I shall know  
 ere morrowe wake, or the low rooster larke 10  
 from her thatcht palat rowse, if otherwise  
 I can conduct you Ladie to a lowe,  
 but loyall cottage, where you may be safe  
 till further quest ; LA: Shepheard I take thy  
 word
- and trust thy honest offer'd Curtesie 15  
 w<sup>ch</sup> ofte is sooner found in lowly sheds  
 with smoakie rafters, then in tap'strie halls  
 and Courts of princes, where it first was nam'd  
 and yet is most p'tended, in a place  
 lesse warrented then this, or [a] lesse secure 20  
 I cannott be, that I should feare to change it  
 eye my blest p'vidence, and square my tryall  
 to my p'portion'd streingth ; Shepheard leade on.

## THE TWO BROTHERS

EL. BRO. Vnmuffle yee fainte starrs, and thou faier  
moone

that wonst to love the travailers benizon  
stoope thy pale visadge through an amber cloude 5  
and disinherit Chaos, that raignes heere  
in double night of darkness, and of shades  
or if yo<sup>r</sup> influence be quite damm'd vp  
w<sup>th</sup> black vsurpinge mists, some gentle taper  
though a rushe candle, from the wicker hole 10  
of some claye habitaçon visite vs  
w<sup>th</sup> thy long leuell'd rule of streaming light  
and thou shalt be o<sup>r</sup> starr of Arcady  
or Tirian Cynosure : 2 BRO: Or if o<sup>r</sup> eyes  
be barr'd that happines might wee but heare 15  
the folded flocks pen'd in their watled cotes  
or sound of pastorall reede with oaten stopps  
or whistle from the lodge, or village Cock  
count the night watches to his featherie dames  
t'would be some solace yet, some little chearinge 20  
in this lone dungeon of inumerous bows,  
but O that haples virgin o<sup>r</sup> lost Sister

where may she wander nowe? whether betake  
her

from the chill dewe, amongst rude burrs &  
thistles

p'haps some could banke is her boulder nowe 5  
or gainst the rugged barke of some broade Elme  
Leanes her vnpillow'd head fraught w<sup>th</sup> sad  
feares

or els in wild amazement and affright,  
[soe fares as did forsaken Proserpine 10  
when the bigg rowling flakes of pitchie clouds  
and darkness wound her in.] EL. BRO: peace  
brother peace

. . . . .  
I doe not thinke my sister soe to seeke 15  
or soe vnprincip'l'd in vertues booke,  
and the sweete peace that goodness bosoms ever  
as that the single want of light and noise  
(not beinge in danger, as I hope she is not)  
could stirr the constant mood of her calme 20  
thoughts

and put them into misbecominge plight  
vertue could see to doe what vertue would

by her owne radiant Light, though sun &  
moone

were in the flatt sea sunke, and wisdoms selfe  
of seeks to sweete retired solitude

where, w<sup>th</sup> her best nurse contemplaçon 5  
she plumes her feathers, and letts grow her  
wings

that in the various bustle of resorte,  
were all to ruff'd and sometymys impayr'd  
he that has light within his owne cleere brest 10  
may sit i'th Center, and enioe bright daye,  
but he that hides a darke soule, & foule  
thoughts

[walks in black vapours, though the noone tyde  
braud 15  
blaze in the summer solstice.] 2 BRO: tis most  
true

that musinge meditaçon most affects  
the pensive secrecie of desert Cell  
farr from the cheerefull haunte of men or 20  
heards,

and sitts as safe as in a senate house  
for whoe would robb an hermitt of his weeds,

his few bookes, or his beads, or maple dishe  
 or doe his graye haiers any violence ?  
 but bewtie like the fayre hesperian tree  
 laden with bloominge gould, had neede the  
 guard 5  
 of dragon watch with vninchaunted eye  
 to save her blossoms, and defend her fruite,  
 from the rashe hand of bold Incontinence,  
 you may as well spreade out the vnsum'd heapes  
 of misers treasures by an outlawes den 10  
 and tell me it is safe, as bid me hope  
 dainger will winke at opportunitie  
 and she a single helpeles mayden passe  
 vniniur'd in this wide surroundinge wast  
 of night or lonelinesse, it reckes me not 15  
 I feare the dread events that dog them both  
 lest some ill greetinge touch attempt the p'son  
 of our vnowned sister. EL. BRO: I doe not  
 brother  
 inferr as if I thought my sisters state 20  
 secure, w<sup>th</sup>out all doubt or question, no :  
 [I could be willinge though now i'th darke to  
 trie

a tough encounter, with the shaggiest ruffian  
that lurks by hedge or lane, of this dead circuit  
to have her by my side, though I were suer  
she might be free from p'ill where she is,  
but where an equal poise of hope, & feare 5  
does arbitrate th'event, my nature is  
that I encline to hope, rather then feare,  
and gladly banish squint suspition,  
my sister is not soe defencelesse left  
as you imagine [brother,] she has a hidden 10  
strength

w<sup>ch</sup> you remember not, 2 BRO. what hidden  
strength ?

vnless the strength of heav'n, if you meane  
that ? 15

EL. BRO: I meane that too ; but yet a hidden  
strength

w<sup>ch</sup> if heaven gave it, may be tearm'd her owne,  
tis chastitie, my brother chastitie  
she that has that is clad in compleate steele, 20  
and like a quiver'd nimphe with arrowes keene,  
may trace huge forrests and vnharbour'd heaths  
infamous hills, and sandie perrilous wildes,

where through the sacred rayes of Chastitie  
noe salvage, feirce, bandite or mountaneere  
will dare to soile her virgin puritie,  
yea even where, very desolaçon dwells  
by grots, & caverns shag'd w<sup>th</sup> horrid shades 5  
[and yawninge denns, where glaringe monsters  
house]

she may pass on w<sup>th</sup> vnblensh't maiestie  
be it not done in pride or in p'sumption  
naye more noe evill thinge that walks by night 10  
in fogg or fire, by lake or moorish ffen  
blew meagar hag, or stubborne vnlayed ghost  
that breaks his magick chaines at Curfew tyme  
noe goblinge or swarte fayrie of the mine  
has hurtefull power ore true virginitie, 15  
doe you beleeeve me yet, or shall I call  
antiquitie from the ould Schooles of Greece  
to testifie the armes of Chastitie,  
hence had the huntress Dian her dread bow  
faire silver shafter Qweene, for ever chast 20  
wherewith she tam'd the brinded Lyonesse  
and spotted mountaine Pard, but sett at nought  
the frivolous bolt of Cupid, Gods and men

feard her sterne frowne, & she was Qweene  
o' th' woods

what was that snakie-headed Gorgon sheild,  
the wise Minerva wore, vnconquer'd virgin  
wherewith she freezed her foes to congeal'd 5  
stone

but rigid lookes of chast awsteritie  
and noble grace that dasht brute violence  
with sudden adoracon, and blanke awe  
soe deere to heav'n is saintly Chastitie 10  
that when a sowle is found cinceerely soe  
a thousand liveried Angells lackey her  
drivinge farr of, each thing of sin, & guilte  
and in cleere dreame and solemne vision  
tell her of things that noe grosse eare can 15  
heare

till oft converse with heavenly habitants  
begins to cast a beame on th' outward shape  
the vnpolluted temple of the mynde  
and turnes it by degrees to the souls essence 20  
till all be made immortall, but when lust  
by vnchast lookes, loose gesturs and foule talke  
and most by lewde lascivious act of sin

Letts in defilement to the inward p'tes,  
 the soule growes clotted by contagion,  
 imbodies, and imbruts till she quite loose  
 the divine p'pertie of her first beeing,  
 such are those thick & gloomie shadowes 5  
     dampe

oft seene in Charnell vaults, and sepulchers,  
 hoveringe and sittinge by a new made grave  
 as loath to leave the bodye that it loved  
 and linckt it selfe by carnall sensualitie 10  
 to a degenerate and degraded state.

2 BRO: How charminge is divine philosophie  
 not harshe and crabbed as dull fooles suppose  
 but musicall as is Appolloes lute  
 and perpetuall feast of nectard sweets 15  
 where noe crude surfeit raignes. EL. BRO: List,  
     list I heare

some farr of hollowe breake the silent ayre  
 2 BRO: me thought soe too, what should it be EL.  
     B: for certaine 20

either some one like vs night founderd heere  
 or els some neyghbour woodman, or at worst,  
 some roavinge robber callinge to his fellowes,

2 BRO: heav'n keepe my sister : agen, agen, & neere  
best drawe, & stand vpon or guard. EL. BRO:  
Ile hallowe  
if he be freindly he comes well, if not  
defence is a good cause, and heav'n be for us 5

[HE HALLOWES and is answered,] the guardian  
demon comes in habited like a Shepheard.

EL. BRO: That hallowe I should knowe, what are  
you speake,  
come not too neere, you fall on iron stakes els 10  
DÆ: what voice is that? my young Lord? speake  
agen.

2 BRO: O brother tis my fathers shepheard sure  
EL. B: Thirsis? whose artfull streynes haue oft  
delayed 15  
the hudlinge brooke to heere his madrigall  
and sweetned every muske rose of the dale,  
how camst heere good Shepheard, hath any  
ram  
slipt from the fould, or young kyd lost his dam 20  
or straglinge weather the pent flock forsooke

how couldst thou finde this darke sequesterd  
nooke ?

DE: O my Lov'd masters heire, and his next Joye  
I came not heere on such a triviall toye  
as a strayed Ewe, or to pursue the stealth 5  
of pilferinge wolfe, not all the fleecie wealth  
that doeth enrich these downes is worth a  
thought  
to this my errand and the Care it brought  
but O my virgin Lady where is she 10  
howe chaunce she is not in yo<sup>r</sup> companie ?

EL. BRO: To tell thee sadly, Shepheard, without  
blame

or our neglect wee lost her as wee came,

DE: Ay me vnhappie then my feares are true. 15

EL. BRO: what feares good Thirsis p'thee briefly  
showe

DE: Ile tell you, tis not vayne or fabulous,  
(though soe esteem'd by shallowe ignorance)  
what the sage poets taught by th' heav'nly muse 20  
storied of old in high immortall verse  
of dire Chimeras and enchaunted Isles  
and rifted rocks, whose entrance leads to hell

for such there be, but vnbeliefe is blinde,  
within the navill of this hidious wood  
immured in Cipress shades a sorserer dwells  
of Bacchus and of Circe borne, greate Comus  
deepe skild in all his mothers witcheries 5  
and heere to everie thirstie wanderer  
by slye enticem<sup>t</sup> gives his banefull Cup  
with many murmurs mixt, whose pleasinge  
poyson  
the visage quite transformes of him that drinkes 10  
and the inglorious likeness of a beast  
fixes instead, vnmouldinge reasons mintage  
charactred in the face, This have I learnt  
tendinge my flocks, hard by i'th hillie Crofts  
that browe this bottome glade, whence night 15  
by night  
he and his monstrous route are heard to howle  
Like stabled wolves, or tigers at their prey  
doeing abhorred rites to Heccate  
in their obscured haunts of inmost bowers, 20  
yet have they many baites and guylefull spells  
to invegle and invite the vnwarie sence  
of them that passe vnweetinge by the waye,

this eveninge late, by then the chewinge flocks  
had tane their supper on the savorie herbe  
of knot-grasse dew-besprent and were in fold,  
I sate me downe to watch vpon a banke  
with ivie cannopied and interwove 5  
with flauntinge hony sucle, and began  
wrapt in a pleasinge fitt of melencholy  
to meditate my rurall minstrelsie  
till fansie had her fill, but ere a close  
the wonted roare was vp amidst the woods 10  
and filld the aire with barbarous dissonance  
at w<sup>ch</sup> I ceast, and listned them a while  
till an vnusuall stop of suddaine silence  
gave respite to the drowsie frighted steeds  
that drawe the litter of close-curtain'd sleepe 15  
at last a sweete and solemne breathinge sound  
rose like the softe steame of distill'd p'fumes  
and stole vpon the aire, that even silence  
was tooke ere she was ware, & wisht she might  
denye her nature and be never more 20  
still to be soe displac't, I was all eare  
and tooke in streines that might create a sowle  
vnder the ribbs of death, but O ere long

too well I might p'ceive it was the voice  
of my most honor'd Lady, yo<sup>r</sup> deere sister  
amaz'd I stood, harrow'd with greife & feare  
and O poore hapless nightingale thought I  
how sweete thou singst, how neere the deadly 5  
snare,

then downe the lawnes I ran w<sup>th</sup> headlonge hast  
through paths and turnings, often trod by daye,  
till guyd by myne eare, I found the place  
where that damn'd wizard hid in slye disguise 10  
(for soe by certaine signes I knowe) had met  
alreadie eare my best speede could p'vent  
the aideless innocent Ladie his wisht prey  
whoe gently askt if he had seene such two,  
supposinge him some neighbour villager, 15  
longer I durst not stay, but soone I guest  
yee were the two she meant, w<sup>th</sup> that I sprung  
into swift flight, till I had found you heere  
but further know I not 2 BRO: O night &  
shades 20

how are you ioyn'd with hell in triple knott  
against the vnarmed weaknes of one virgin  
alone, and helpless, Is this the confidence ?

you gave me brother? EL. BRO: Yes, & keepe  
it still

Leane on it salfly, not a period  
shalbe vnsaid for me, against the threats  
of malice, or of sorcerie or that powre 5  
w<sup>ch</sup> erringe men call chaunce, this I hould firme  
virtue may be assail'd but never hurte  
surpris'd by uniust force, but not enthrall'd,  
yea even that w<sup>ch</sup> mischiefe meant most harme  
shall in the happie triall prove most glorie, 10  
but evill on it selfe shall back recoyle  
and mixe noe more with goodnesse, when at last  
gather'd like scum, and setl'd to it selfe  
it shalbe in eternall restless change  
selfe fed, and selfe consum'd, if this fayle 15  
the pillard firmament is rottennesse  
and earth's base built on stubble. but come  
lets on :

against the opposinge will, and arme of heav'n  
may neu<sup>r</sup> this iust sword be lifted vp, 20  
but for that damn'd magitian, let him be girt  
with all the grisley legions that troope  
vnder the sootie flagg of Acheron

Harpies, & Hydraes, or all the monstrous buggs  
twixt Africa, and Inde, I'le finde him out  
and force him to restore his purchase back  
or drag him by the Curles, and cleave his scalpe  
downe to the hipps DEM: Alas good ventrous 5  
youth

I love the Courage yet, and bold emprise,  
but heere thy sword can doe thee little steed  
farr other armes, and other weapons must  
be those that quell the might of hellish Charmes 10  
he with his bare wand can vnthred thy ioynts  
and crumble all thy sinewes EL. BRO: why  
prithee Shepheard

how durst thou then approach soe neere  
as to make this relacon ; DEM: Care, and vtmost 15  
shifts

how to secure the Lady from surprisall,  
brought to my mynd a certaine shepheard lad  
of smale regard to see to, yet well skill'd  
in every verteous plant, and healinge herbe 20  
that spreades her verdant leafe to th' morninge ray,  
he lov'd me well, and oft would begg me singe,  
w<sup>ch</sup> when I did, he on the tender grasse

would sit, and hearken even to extasie  
 and in requitall open his letherne scrip  
 and shew me simples of a thousand names  
 tellinge their strange and vigorous faculties  
 amongst the rest, a smale vnsightly roote 5  
 but of divine effect, he cull'd me out  
 the leafe was darkish, and had prickles on it,

he call'd it Hemony, and gave it me  
 and bad me keepe it as of soveraigne use 10  
 gainst all enchauntm<sup>ts</sup>, mildew blast, or dampe  
 or gastlie furies apparition  
 I purst it vp, but little reckoning made  
 till now that this extremitie compell'd,  
 but now I finde it true, for by this meanes 15  
 I knew the fowle Enchaunter, though diguis'd  
 entered the very lymetwigg of his spells  
 and yet came off, if you have this about you  
 (as I will give you when wee goe) you may  
 boldly assaulte the Negromancers hall, 20  
 where if he be, with dauntlesse hardy-hood  
 and brandisht blade rushe on him, breake his  
 glasse

and shed the lussious Liquor on the ground,  
but cease his wand, though he and his curst  
crew

fierce signe of battaile make, and menace high  
or like the sonns of Vulcan vomitt smoake  
yet will they soone retire, if he but shrinke.

5

EL. BRO : Thirsis leade on apace, I followe thee  
and some good Angell beare a shield before vs

The sceane changes to a stately pallace set  
out w<sup>th</sup> all manner of delitiousness, 10  
tables spred with all dainties  
Comus appe<sup>es</sup> w<sup>th</sup> his rabble, and the  
Lady set in an inchaunted chayre, to  
whome he offers his glasse w<sup>ch</sup> she  
puts by, and goes about to rise 15

Co: Nay ladye sit, if I but wave this wand  
your nerves are all chain'd vp in alablaster  
and you a statue, or as Daphne was  
roote bound, that fled Apollo LA: foole doe  
not boast 20  
thou canst not touch the freedome of my mynde

with all thy charmes, although this corporall rind  
thou hast immanacl'd, while heav'n sees good,

Co: Whye are you vext Ladie ; why doe you frowne  
heere dwell noe frownes, nor anger, from these

gates

5

sorrowe flies farr, see heere be all the pleasures  
that fancie can begett [on youthfull thoughts]  
when the fresh blood grows lively, and returnes  
briske as the Aprill budds in primrose season,

and first behould this cordiall julep heere 10

that flames, and dances in his christall bounds,  
with spiritts of baulme, and fragrant sirrops mixt ;

not that Nepenthes w<sup>ch</sup> the wife of Thone  
in Egipt gave to Jove-borne Hellena

is of such power to stirre vp Joye as this 15

to life, soe freindly, or soe coole too thirst  
[poore Ladie thou hast neede of some re-  
freshinge]

that hast been tired aldaye without repast,  
a timely rest hast wanted, heere fayre Virgin 20

this will restore all soone ; LA: T'will not false  
traytor

twill not restore the trueth and honestie

that thou hast banisht from thy tongue w<sup>th</sup> lies,  
 was this the Cottage, and the safe aboade  
 thou touldst me of? what grim aspects are  
 these?

these ougley headed Monsters? Mercie guard me, 5  
 hence with thy brewd enchauntm<sup>ts</sup>, fowle  
 deceaver

· · · · ·  
 were it a drafte for Juno, when she banquetts  
 I would not taste thy treasonous offer, none 10  
 but such as are good men can give good things  
 and that w<sup>ch</sup> is not good, is not delitious  
 to a well govern'd and wise appetite ;

Co: O foolishnes of men, that lend their eares  
 to those budge doctors of the Stoick furr 15  
 and fetch their p'cepts from the Cinick tub  
 praising the leane and shallow Abstinence.  
 wherefore did nature power her bounties furth  
 with such a full and vnwithdraweing hand,  
 coveringe the earth with odours, fruits and flocks 20  
 throngeinge the seas with spawne innumerable

· · · · ·  
 but all to please, and sate the curious tast,

and set to worke millions of spinninge wormes  
that in their greene shopps weave the smoothe-  
haired silke

to deck her sonns, and that noe corner might  
be vacant of her plentie, in her owne loynes 5  
she hutch't th' all worshipt oare, and pretious  
gems

to store her childeren with, if all the world  
should in a pet of temperance feede on pulse  
drinke the cleere streame, and noethinge weare 10  
but freeze

th' allgiver would be vnthankt, would be vn-  
prais'd

not halfe his riches knowne, and yet despis'd  
and wee should serve him as a grudgeinge 15  
Master,

as a penurious niggard of his wealth  
and live like natures bastards, not her sonns,  
whoe would be quite surcharg'd w<sup>th</sup> her owne  
waite 20

and strangl'd with her wast fertillitie,  
th' earth cumberd, and the wing'd ayre dark'd  
w<sup>th</sup> plumes

the heards would over multitude their lords  
 the sea orefraught would swell, and th' vnsaught  
 diamonds

would soe emblaze, with starrs, that they belowe  
 would growe enur'd to light, and come at last 5  
 to gase vpon the sunn with shameles browes.

LA: I had not thought to have vnlockt my lipps  
 in this vnhalloved ayre, but that this Jugler  
 would thinke to charme my judgement, as my eyes 10  
 obtrudinge false rules prank't in reasons garbe,  
 I hate when vice can boult her arguments  
 and vertue has noe tongue to check her pride.  
 Imposter doe not charge most innocent nature  
 as if she would her children should be riotous 15  
 with her abundance, she good Chateresse  
 means her p'vision onely to the good,  
 that live accordinge to her sober lawes,  
 and holy dictate of spare temperance.  
 If every just man that now pynes with want 20  
 had but a moderate and beseeming share  
 of that w<sup>ch</sup> leudly-pamper'd luxurie  
 now heaps vpon some fewe, with vast excesse

natures full blessinge would be well dispenst  
 in vnsupflous even proportion,  
 and she noe whit encomberd with her store ;  
 and then the giver would be better thank't  
 his praise due payed, for swinish gluttonie 5  
 neere looks to heav'n, amidst his gorgeous feasts  
 but w<sup>th</sup> beesotted base ingratitude  
 crams, and blasphemes his feeder.

Co: Come, no more 10  
 this is meere morrall babble, and direct  
 [against the Canon lawes of our foundaçon  
 I must not suffer this ; yet tis but the lees]  
 and set'linge of a mellancholy bloud,  
 but this will cure all streite, one sip of this 15  
 will bath the droopinge spiritts in delight  
 beyond the blisse of dreames. be wise, and tast ;

The brothers rushe in with swords drawne,  
 wrest his glasse [of liquor out of his  
 hand,] and breake it against the ground 20  
 his rowte make signe of resistance, but  
 are all driven in, the Demon is to come  
 in with the brothers.

DE: What have yee left the false Inchaunter scape ?  
O yee mistooke, yee should haue snatcht his  
wand,  
and bound him fast, without his rod reverst  
and backward mutters of disseveringe power 5  
wee cannot free the Lady that sitts heere  
in stonie fetters fixt, and motionlesse.  
yet staye ; be not disturb'd, nowe I bethinke me  
some other meanes I haue that may be vsed  
w<sup>ch</sup> once of Millebeus old I learnt 10  
the soothest Shepheard that ere pipt on playnes  
There is a gentle Nimphe not farr from  
hence  
that w<sup>th</sup> moist Curbe, swayes the smoote  
Seaverne streame, 15  
Sabrina is her name, a virgin pure,  
whilome she was the daughter of Locrine  
whoe had the scepter from his fathe Brute  
She guiltless damsell, flyinge the mad p'suite  
of her enraged stepdame Gwendolen 20  
commended her faire innocence to the fload,  
that stayed her flight with his Crosse floweing  
course,

the water nimphs that in the bottom played  
 held vp their peackled wrists, and tooke her in  
 bearinge her straite to aged Nereus hall  
 whoe piteous of her woes, reard her lanke head  
 and gave her to his daughters to imbath 5  
 in nectar'd lavers, strewd with Asphodill  
 and through the portch and inlet of each sence  
 dropt in ambrosiall oyles, till she revived  
 and vnderwent a quick immortall change  
 made goddess of the River. Still she retaines 10  
 her maiden gentleness, and ofte at Eve  
 visitts the heards alonge the twilight meadowes  
 helpinge all vrchin blasts and ill luck signes  
 that the shrewd medlinge Elfe delights to make,  
 . . . . . 15  
 for w<sup>ch</sup> the shepheards at their festivalls  
 Carroll her goodnes loud in rustick layes  
 and throwe sweete garland wreaths into her  
 streame  
 of pancies, pinkes and guady daffadils. 20  
 and, as the ould swayne said, she can vnlock  
 the claspinge Charme, and thawe the numminge  
 spell,

if she be right invok'd in warbled songe :  
 for maydenhood she loves, and wilbe swifte  
 to ayde a Virgin such as was her selfe  
 (in hard besettinge neede) this will I trie  
 and add the power of some adiuringe verse. 5

## SONGE.

Sabrina faire

Listen where thou art sittinge  
 vnder the glassie, coole, transeluent wave  
 in twisted braides of lillies knitting 10  
 the loose traine of thy amber-droppinge haire ;

Listen for deere honors sake

Goddess of the silver lake

Listen & save

[the verse to singe or not] 15

Listen and appe to vs  
 in name of greate Oceanus  
 by th' earth-shakinge Neptunes mace,  
 and Tethis grave maiestick pace,

EL. BR: by hoarie Nereus wrinckled looke, 20  
 and the Carpathian wizards hooke,

2 BRO: by scalie Tritons windinge shell,  
and ould sooth sayinge Glaucus spell,

EL. BR: by Lewcothoas lovely hands  
and her sonne that rules the strands

2 BRO: by Thetis tinsel slipperd feete, 5  
and the songs of sirens sweete

EL. BR. [by dead Parthenopes deare tombe  
and fayer Ligeas golden Combe,  
wherewith she sits on diamond rocks  
sleeking her soft allueringe locks] 10

DE: By all the Nymphes of nightly daunce  
vpon thy streames with wilie glaunce  
rise, rise, and heave thy rosie head  
from thy Corall paven bed,  
and bridle in thy headlonge wave, 15  
till thou or summons answered have  
Listen & save.

SABRINA rises attended by the  
water nimphes and sings

By the rushie fringed banke, 20  
where growes the willow, and the Osier danke  
my slydinge Charriott staves,

thick sett with Agate, and the Azur'd sheene  
of Turkiss blew, and Emerald greene

that in the Channell strays,

Whilst from of the waters fleete

thus I rest my printles feete

5

ore the couslips head

that bends not as I tread

gentle Swayne at thy request

I am heere.

DE: Goddess deere

10

Wee ymplore thy powerfull hand

to vndoe the charmed band

of true virgin heere distrest

through the force and through the wile

of vnblest inchaunters vile.

15

SAB: Shepheard tis my office best

to helpe ensnared Chastitie ;

brightest Lady looke on me

thus I sprinkle on this brest

drops that from my fountayne pure

20

I have kept of pretious Cure

thrice vpon thy fingers tip,

thrice vpon thy rubied lip,

next this marble venom'd seate  
 smeard with gums of gluttenous heate  
 I touch with chast palmes, moist, & could  
 now the spell hath lost his hold  
 and I must hast ere morninge howre  
 to waite in Ampitrites bower

5

SABRINA descends and the lady rises out of  
 her seate.

DE: Virgin, daughter of Locrine  
 sprung of ould Anchises lyne  
 may thy brimmed waves for this  
 their full tribute never misse  
 from a thousand pettie rills  
 that tumble downe the snowie hills  
 Summer drouth, or singed aire  
 never scotch thy tresses fayer  
 nor wett Octobers torrent floud  
 thy molten Christall fill with mud  
 may thy billowes rowle a shoare  
 the beryll and the goulden Oare  
 may thy loftie head be Crownd  
 with many a towre and terrace round

10

15

20

and heere and there thy bankes vpon  
with groves of mirhe and Cynamon.

[Songe ends]

EL. BR: Come sister while heav'n lends vs grace

Let vs fly this cursed place 5

Least the Sorcerer vs intice

w<sup>th</sup> some other newe device

not a wast, or needles sound

till we come to holier ground

DE: I shalbe y<sup>r</sup> faithfull guide 10

through this gloomie Covert wide,

and not many furlongs thence

is yo<sup>r</sup> fathers residence,

where this night are met in state

many a freind to gratulate 15

his wisht p'sence and beside

all the swaynes that neere abide

with jiggs and rurall daunce resorte

we shall catch them at this sporte,

and our suddaine Cominge there 20

will double all their mirth and cheere,

EL. BR: come let vs hast the starrs are high

but night sitts Monarch yet in the mid skye.

The sceane changes then is p'sented Ludlow  
 towne and the Presidents Castle, then  
 come in Countrie daunces, and the like  
 &c, towards the end of these sports the  
 demon with the 2 brothers and the 5  
 Ladye come in.

[the spiritt singes.]

Back Shepheards, back, enough yo<sup>r</sup> playe  
 till next sunshine holy daye  
 heere be without duck, or nod 10  
 other trippings to be trod  
 of lighter toes, and such court guise  
 as Mercurie did first devise  
 with the mincinge Driades  
 on the lawnes, and on the leas 15

2 songe [p'sents them to their father & mother]

Noble Lord and Lady bright  
 I have brought yee new delight  
 heere behould soe goodly growne  
 three fayer branches of yo<sup>r</sup> owne 20  
 Heav'n hath timely tri'd their youth

their faith their patience, and their truth  
and sent them heere through hard assaies  
w<sup>th</sup> a crowne of death lesse praise  
to triumphe in victorious daunce  
ore sensuall folly and intemperaunce

5

[They daunce, the daunces all ended  
the DEMON singes or sayes]

Now my taske is smoothly done  
I can flye or I can run  
quickly to the earthes greene end  
where the bow'd welkin slow doeth bend,  
and from thence can soare as soone  
to the corners of the Moone  
Mortalls that would follow me  
Love vertue, she alone is free  
she can teach you how to clyme  
higher than the sphearie chime  
or if vertue feeble were  
Heven it selfe would stoope to her.

10

15

FINIS



These sinners belonging to the ground  
Explain hate timely this to the people  
Their faith their relations and their faith  
And soul from hours to hours hard afflict  
With a sorrow of death loss and grief.  
To triumph in victorious triumph  
One sensual folly and contemptuous

They triumph, the triumph is ended for  
Demon sings or sings.

Now my battle is finally done  
I am fly or I am run  
quickly to the other ground and  
where the lord's walking slow and bend,  
and from thence you shall see the  
to the corners of the Moon  
Mortals that would follow me.  
For a part, the moon is free  
show him to you here to rhyme  
higger to you to rhyme him.  
or if a part of fools were  
you it self would go to her

Finis



## NOTES

THERE are four versions of "Comus" in which variations of a greater or lesser degree are to be found—the Milton MS. in his own handwriting, which is at Trinity College, Cambridge; the Bridgewater MS., or so-called Stage Copy, believed to be in the handwriting of Henry Lawes; the First Edition of 1637, unacknowledged by the author, but published with his consent, which contains the Dedication to John, Lord Viscount Brackley, by Lawes, who therein explains "the often copying it hath tired my pen to give my several friends satisfaction, and brought me to a necessity of producing it to the public view"; and the editions of 1645 and 1673, which were published under Milton's own direction, and which now form the accepted text. In the latter Lawes' Dedication is omitted.

The Bridgewater MS. contains the more important variations. The lines added are marked in the text by brackets [ ], and those omitted by a line of points. I have followed the Milton MS. as given by Todd in his edition of the Works of Milton published in 1801. The five songs composed by Henry Lawes, which are all that remains of the music to the Masque, are as follows:—

1. From the heavens now I fly.  
(ending) where many a Cherub soft reposes.
  2. Sweet Echo.
  3. Sabryna fair.
  4. Back Shepherds back.
- 2nd Part. Noble Lord and Lady bright.
5. Now my taske is smoothly done,  
I can flye, or I can run.

P. 35, l. 3. *To the Ocean* (Milton MS. and printed editions). These 20 lines in all other versions appear at the close of the Masque, after the Dances. In the Bridgewater MS. they form the First Song.

P. 35, l. 6. *plain* (Milton MS.).

P. 35, l. 11. In the Bridgewater MS. only, the following lines are omitted :—

“ Along the crisped shades and bowers  
Revels the spruce and jocond Spring,  
The Graces, and the rosy-bosom'd Hours  
Thither all their bounties bring.”

P. 35, l. 12. *That there* (Milton MS.).

P. 35, l. 14. *Myrtle* (Milton MS.).

P. 35, l. 15. *Balm . . . fragrant* (Milton MS.).

P. 35, l. 16. *Garnisht* altered to *garish* (Milton MS.).

P. 35, l. 19. *Watchet* altered to *purpled* (Milton MS.).

P. 36, l. 1. This line is written but crossed out in Milton's MS., and appears only in the Bridgewater MS.

P. 36, l. 2. *Sabea* (*manna* crossed through), Milton MS. *Elysian* (1637 and 1645 editions).

P. 36, l. 3. In the Bridgewater MS. only, the following line is omitted :—

(“ List mortals if your ears be true.”)

P. 36, l. 5. *Young Adonis oft* (1637 and 1645 editions).

P. 36, l. 6. The following lines are added in the printed editions :—

“ Waxing well of his deep wound  
In slumber soft, and on the ground  
Sadly sits th' Assyrian Queen ;  
But far above in spangled sheen

Celestial Cupid her fam'd son advanc'd,  
 Holds his dear Psyche sweet intranc'd,  
 After her wandering labors long,  
 Till free consent the Gods among  
 Make her his eternal bride  
 And from her fair unspotted side  
 Two blissful twins are to be born  
 Youth and Joy : so Jove hath sworn."

P. 36, l. 7. "The Masque of Comus" commences here in Milton's MS. and in the printed editions.

P. 36, l. 11. *dim narrow spot* (Milton MS.).

P. 36, l. 20. *shews* (Milton MS.).

P. 37, l. 1. *business now . . . whose* (Milton MS.).

P. 37, l. 4. *The rule and title of each sea-girt isle* (Milton MS.).

P. 37, l. 12. *his empire* (Milton MS.).

P. 38, l. 8. *by* (Milton MS.).

P. 38, l. 9. *grape* (printed editions).

P. 38, l. 11. *mariners* (Milton MS. and printed editions), probably a clerical error in the Bridgewater MS.

P. 38, l. 22. *which . . . and named him Comus* (Milton MS.); *whom* is added in margin of Milton MS., and is printed in 1637 and 1645 editions.

P. 39, l. 4. *covert*, (altered to) *shelter . . . shade* (Milton MS.).

P. 39, l. 5. *potent* (Milton MS.).

P. 39, l. 10. *weak* (Milton MS.).

P. 39, l. 17. *before* (Milton MS.).

P. 40, l. 12. *nearest and likeliest to give* (Milton MS.).

P. 40, l. 15. Stage direction in Milton MS. runs :—

"Goes out : Comus enters with a charming rod and glass of liquor, with his rout all headed like some wild

beasts; their garments some like men's and some like women's. They come on in a wild and antick fashion."

P. 41, l. 5. *Tartarian* (Milton MS.).

P. 41, l. 7. *Northern* (Milton MS., but *dusky* is written in the margin, and is printed in the 1637 and other editions).

P. 41, l. 16. *quick law with her* (Milton MS.).

P. 41, l. 16. *with* (Milton MS.).

P. 42, l. 8. *hath* (1637 and 1645 editions).

P. 42, l. 19. *a blot . . . nature* (Milton MS.). The line is also written there :—

"throws a blot o'er all the aire."

P. 42, l. 20. *polisht* (Milton MS.).

P. 42, l. 21. *Wherein thou rid'st with Hecate* (Milton MS.).

P. 42, l. 22. *And favour our close jocondrie* (Milton MS.).

P. 42, l. 22. This line does not appear in Milton's MS.

P. 42, l. 23. *till . . . nought* (Milton MS.).

P. 43, l. 7. *with . . . and frolic* (Milton MS.).

P. 43, l. 8. [ ] omitted in printed editions.

P. 43, l. 9. *hear* (Milton MS.).

P. 43, l. 12. The stage direction, "They all scatter," occurs here in Milton's MS. It is omitted in the printed editions.

P. 43, l. 15. *trains* (Milton MS.).

P. 43, l. 16. *mother's charms* (Milton MS.).

P. 43, l. 19. *powdered* (Milton MS.).

"Conceive that at this moment of the performance the actor who personates Comus flings into the air some powder which by a stage device is kindled so as to produce a flash of light."—MASSON.

P. 43, l. 20. *sleight*, altered to *blind* (Milton MS.).

P. 43, l. 21. *else* (Milton MS.).

P. 44, l. 4. *glozing* (printed editions).

P. 44, l. 7. *netts* (Milton MS.).

P. 44, l. 14. *mine* (printed editions).

P. 44, l. 20. *garners* (Milton MS.).

P. 44, l. 21. *adore* (Milton MS.).

P. 45, l. 4. *alleys . . . arched* (Milton MS.).

P. 45, l. 11. The following lines are omitted in the Bridgewater MS. only :—

“They left me then, when the gray-hooded crow,  
Like a sad votarist in palmer’s weed,  
Rose from the hindmost wheels of Phœbus chaire.”  
(Milton MS.)

*chaire* is altered to *wain* in printed editions.

P. 45, l. 15. *youthly* (Milton MS.).

P. 45, l. 17. *To the soone-parting light, and envious darkness* (Milton MS.).

P. 45, l. 19. The following lines are omitted in the Bridgewater MS. only. They appear as below in Milton’s MS., and with the exception of the passage enclosed in brackets, and with the alteration of five words, they are included in all the printed editions :—

“Else, O thievish Night  
Why should’st thou, but for some felonious end,  
In thy dark lantern thus close up the stars,  
That Nature hung in Heav’n, and filled their lamps  
With everlasting oil to give *thire*<sup>1</sup> light  
To the misled and lonely traveller.  
This is the place, as well as I may guess,  
Whence even now the tumult of loud mirth  
Was rife, and perfect in my listening ear;  
Yet nought but single darkness do I find.

<sup>1</sup> *due*.

What might this be ? A thousand fantasies  
 Begin to throng into my memory,  
 Of calling shapes, and beckoning shadows dire,  
 And ayrie touns that *lure night-wanderers*,<sup>1</sup>  
 On sands, and shores, and desert wildernesses.  
 These thoughts may startle well, but not astound  
 The virtuous mind, that ever walks attended  
 By a strong siding champion, Conscience—  
 O welcome pure-ey'd Faith, white-handed Hope,  
 Thou *flittering*<sup>2</sup> Angel girt with golden wings,  
 And thou *unspotted*<sup>3</sup> form of Chastity ;  
 I see ye visibly, and [while I see yee  
 This dusky hollow is a paradise,  
 And heaven gates ore my head] now I believe  
 That he, the Supreme Good, to whom all things ill  
 Are but as slavish officers of vengeance  
 Would send a glistering *cherub*,<sup>4</sup> if need were  
 To keep my life and honour unassailed.  
 Was I deceived, or did a sable cloud  
 Turn forth her silver lining on the night ?  
 I did not err, there does a sable cloud  
 Turn forth her silver lining on the night,  
 And casts a gleam over this tufted grove."

P. 45, l. 23. *off* (printed editions).

P. 46, l. 3. *cell* (Milton MS., marginal note).

P. 46, l. 15. Altered to *give resounding grace* in a marginal note in Milton's MS., an alteration which is followed in the printed editions.

P. 46, l. 16. Stage direction omitted in printed editions.

P. 47, l. 4. *it* (printed editions).

<sup>1</sup> syllable *men's names*.

<sup>2</sup> *hovering*.

<sup>3</sup> *unblemished*.

<sup>4</sup> *guardian*.

- P. 47, l. 7. *powerful* (Milton MS.).
- P. 47, l. 8. *as* (printed editions).
- P. 47, l. 10. *would weep* (Milton MS.).
- P. 47, l. 11. *chiding*, altered to *and chide* (Milton MS.).
- P. 47, l. 23. *livst* (Milton MS.).
- P. 48, l. 2. *prosperous* (printed editions).
- P. 48, l. 13. *theire . . . hands* (Milton MS.).
- P. 48, l. 15. *wearied* (Milton MS.).
- P. 49, l. 18. *To help you find them out* (Milton MS.).
- P. 50, l. 2. *sure steerage* (Milton MS.).
- P. 50, l. 4. In the Milton MS. *wild* is added in a different hand, and appears in the printed editions.
- P. 50, l. 8. *within these shroudie limits* (Milton MS.).
- P. 50, l. 9. *roosted* (Milton MS. and printed editions).
- P. 50, l. 13. *Till further quest be made* (Milton MS.).
- P. 50, l. 17. *And* (Milton MS.).
- P. 50, l. 19. *is pretended yet* (Milton MS.).
- P. 50, l. 20. Omitted in printed editions.
- P. 50, l. 22. *this* (Milton MS.).
- P. 51, l. 1. Stage direction in Milton's MS. only :—  
     "Exeunt. The two Brothers enter."
- P. 51, l. 12. *a* (Milton MS.).
- P. 51, l. 21. *sad* (Milton MS.; *lone* and *close* are also written); *close* (printed editions).
- P. 52, l. 3. *in this dead solitude* (Milton MS.).
- P. 52, l. 7. *She leans her thoughtful head, musing at our unkindness* (Milton MS.).
- P. 52, l. 9. *Or lost* (Milton MS.); *what if* (printed editions).
- P. 52, l. 10. Altered in printed editions to :—  
     "Or, while we speak, within the direful grasp  
     Of savage hunger, or of savage heat."

P. 52, l. 14. The following lines are added in the printed editions; some of them appear in Milton MS. on a separate slip of paper :—

“Peace, Brother, be not over-exquisite  
To cast the fashion of uncertain evils :  
For grant they be so, while they rest unknown,  
*Which*<sup>1</sup> need a man forestall *the*<sup>2</sup> date of grief,  
And run to meet what he would most avoid ?  
Or if they be but false alarms of fear,  
How bitter is *this*<sup>3</sup> self-delusion.”

P. 52, l. 19. *trust* (Milton MS. and printed editions).

P. 52, l. 20. *stable* (Milton MS.).

P. 53, l. 4. *oft* in all other versions. Probably here a clerical error.

P. 53, l. 4. *to solitarie sweet retire* (Milton MS.).

P. 53, ll. 14, 15. In printed editions these two lines are altered to :—

“Benighted walks under the mid-day sun  
Himself is his own dungeon.”

P. 53, l. 15. *brand* (Milton MS.).

P. 53, l. 20. *and* (Milton MS. and printed editions).

P. 53, l. 23. *beads* (Milton MS.).

P. 54, l. 1. *His books or his haire gowne* (Milton MS.).

P. 54, l. 9. *unsunned* (Milton MS. and printed editions).

P. 54, l. 11. *think* (Milton MS.).

P. 54, l. 12. *on* (Milton MS. and printed editions).

P. 54, l. 13. *let* (Milton MS. and printed editions).

P. 54, l. 14. *wild* (printed editions).

P. 54, l. 14. *wide surrounding waste* is crossed through in Milton's MS. and altered to *vast and hideous wild*.

P. 54, l. 21. *controversy* (printed editions).

<sup>1</sup> *What*.

<sup>2</sup> *his*.

<sup>3</sup> *such*. (Printed editions.)

P. 54, ll. 22, &c. These five lines occur in the Milton and Bridge-water MSS. only.

P. 55, l. 5. *yet* (printed editions).

P. 55, l. 10. *Brother* is omitted in the printed editions.

P. 55, l. 21. This line in the Milton MS. is written :—

“And may on every needfull accident  
Be it not don in pride or wilfull tempting.”

P. 55, l. 22. *walk through* (Milton MS.).

P. 56, l. 1. *awe* (Milton MS.).

P. 56, l. 3. *shall* (Milton MS.).

P. 56, l. 4. *there* (printed editions).

P. 56, l. 6. This line appears in the Milton MS., but is crossed through, and is omitted in the printed editions.

P. 56, l. 10. *some say* (printed editions).

P. 56, l. 11. *moorie* (Milton MS.).

P. 56, l. 12. *wrinkled* (Milton MS.).

P. 57, l. 11. *it finds a soul* (Milton MS.).

P. 57, l. 23. *the* (Milton MS.); *lewd and lavish* (printed editions).

P. 58, l. 7. *monuments* (Milton MS.).

P. 58, l. 8. *lingering* (printed editions).

P. 58, l. 17. *methought I heard* (Milton MS.).

P. 58, l. 23. *curl'd man of the sword*; *hedger* is also written (Milton MS.).

P. 59, l. 5. *Had best look to his forehead, here he brambles* (Milton MS.).

P. 59, l. 6. A stage direction which is omitted in printed editions.

P. 59, l. 10. *pointed* (Milton MS.).

P. 59, l. 17. *valley* (Milton MS.).

P. 59, l. 18. *swain* (printed editions).

P. 59, l. 20. *leapt ore the penne—the penne altered to his fold—the fold* (Milton MS.).

P. 60, l. 16. *Shepherd* (Milton MS.).

P. 60, l. 18. *ye* (printed editions).

P. 61, l. 14. *pastured lawns* (Milton MS.).

P. 62, l. 9. *the* (Milton MS.).

P. 62, l. 14. *flighted* (Milton MS.). There have been some differences of opinion among Milton's commentators as to the relative value of these alterations.

P. 62, l. 16. *soft* (Milton MS. and printed editions).

P. 62, l. 17. *the steam of rich* (Milton MS.).

P. 63, l. 1. *did* (printed editions).

P. 63, l. 11. *knew* (printed editions).

P. 63, l. 13. *helpless* (Milton MS.).

P. 65, l. 1. So written in the Milton MS. and 1637 edition ; altered to *forms* in 1645 edition.

P. 65, l. 3. *release his new-got prey* (Milton MS.).

P. 65, ll. 4, 5. So written in the Milton MS. and 1637 edition ; altered in the edition of 1645 to *to a foul death curs'd as his life*.

P. 65, l. 8. *steel* (Milton MS.).

P. 65, l. 11. *unquilt* (Milton MS.).

P. 65, l. 12. *every sinew* (Milton MS.).

P. 66, l. 3. *hues* (Milton MS.).

P. 66, l. 8. The following lines are omitted in the Bridgewater MS. :—

“ But in another country, as he said,  
Bore a bright golden flower, but not in this soil :  
Unknown, and like esteemed, and the dull swain  
Treads on it daily with his clouted shoon  
And yet more med’cinal is it than that *ancient*<sup>1</sup> Moly  
*Which Mercury*<sup>2</sup> to wise Ulysses gave.” (Milton MS.)

<sup>1</sup> *ancient* is omitted.

<sup>2</sup> *That Hermes once.*

P. 66, l. 19. *as* (Milton MS.).

P. 66, l. 20. *necromantik* (Milton MS.).

P. 66, l. 21. *suddaine violence* (Milton MS.).

P. 67, l. 1. *and powre . . . potion* (Milton MS.).

P. 67, l. 2. *and seize* (Milton MS.); *cease* is probably a clerical error.

P. 67, l. 8. *And good heaven cast his best regard upon us* (Milton MS.).

P. 67, l. 12. The latter end of the stage direction in the Milton MS. runs :—

“Comus is discovered with his rabble and the Lady set  
in an enchanted chaire. She offers to rise.”

In the printed editions “soft music” is interpolated.

P. 67, l. 18. *fixt* (Milton MS.).

P. 67, l. 19. *thou art over proud, do not boast* (Milton MS.). This whole speech of the Lady and the beginning of Comus’ speech are added in the margin of the Milton MS.; originally it ran :—

“that fled

Apollo. Why do you frown.”

P. 68, l. 7. *youth and fancy can invent—invent altered to beget* (Milton MS.).

P. 68, l. 7. [ ] omitted in Milton MS.

P. 68, l. 8. *brisk* (Milton MS.).

P. 68, l. 10. In the Milton MS. only, the thirty lines following appear at the close of the speech in Note on p. 71, l. 7, a speech which is omitted in the Bridgewater MS.

P. 68, l. 16. *and* (Milton MS.).

P. 68, l. 17. This line is omitted in the printed editions, and the lines following are omitted in the Bridgewater MS. only :—

“Why should you be so cruel to yourself  
And to the dainty limbs which Nature lent

For gentle usuage, and soft delicacy ?  
 But you invert the covenants of her trust,  
 And harshly deal, like an ill borrower,  
 With that which you received on other terms ;  
 Scorning the unexempt condition,  
 By which all mortal frailty must subsist,  
 Refreshment after toil, ease after pain."

P. 68, ll. 19, 20. *have* (printed editions).

P. 68, l. 20. *but* (printed editions).

P. 69, l. 8. The following lines are omitted in the Bridgewater MS. only :—

"Hast thou betray'd my credulous innocence  
 With visor'd falsehood, and base forgeries ?  
 And wouldst thou seek again to trap me here  
 With liquorish baits fit to insnare a brute."

P. 69, l. 15. *gowne* (Milton MS.).

P. 69, l. 20. *and with fruits*, omitting *and flocks* (Milton MS.).

P. 69, l. 21. *cramming* (Milton MS.).

P. 69, l. 22. The following is included in the Milton MS. only :—

"The fields with cattell and the aire with fowle."

P. 70, l. 9. *fetches* (Milton MS.), altered from *pulse*.

P. 70, l. 18. *living as* (Milton MS.).

P. 71, l. 1. "Above the stars and the unsought diamonds  
 Would so bestud the center with their starlight  
 And so emblaze the forehead of the deep  
 Were they not taken hence that they below."

(Milton MS.)

P. 71, ll. 2, 3. *heave her waters up* (Milton MS.).

P. 71, l. 5. *day* (Milton MS.).

P. 71, l. 7. The following lines are omitted in the Bridgewater MS. only :—

“List, Lady ; be not coy, and be not cozened  
 With that same vaunted name Virginity.  
 Beauty is Nature’s coin, must not be hoarded.  
 But must be current, and the good thereof  
 Consists in mutual and partaken bliss  
 Unsavory in th’ enjoyment of itself ;  
 If you let slip time, like a neglected rose  
 It withers on the stalk, *and fades away*<sup>1</sup>  
 Beauty is Nature’s brag, and must be shown  
 In courts, at feasts, and high solemnities,  
 Where most may wonder at the workmanship :  
 It is for homely features to keep home  
 They had their name thence ; coarse *beetle-brows*<sup>2</sup>  
 And cheeks of sorry grain will serve to ply  
 The *sample*,<sup>3</sup> and to tease the huswife’s wool.  
 What need a vermeil tinctured lip for that,  
 Love-darting eyes, or tresses like the morn ?  
 There was another meaning in these gifts,  
 Think what, and *look upon this cordial julep*.<sup>4</sup>”  
 (Milton MS.)

In the Milton MS. here follow the lines mentioned in Note on p. 68, l. 10, commencing :—

“And first behold this cordial julep.”

P. 71, l. 15. *meant* (Milton MS.).

P. 72, l. 9. The following lines do not appear in the Milton or

<sup>1</sup> *with languished head.*

<sup>2</sup> *complexions.*

<sup>3</sup> *sampler.*

<sup>4</sup> *be advised ; you are but young yet.* (Printed editions.)

Bridgewater MSS. ; they were added later, and are to be found in the printed editions :—

“Shall I go on ?  
 Or have I said enough ? To him that dares  
 Arm his profane tongue with contemptuous words  
 Against the sun-clad power of chastity,  
 Fain would I something say, yet to what end ?  
 Thou hast nor ear nor soul, to apprehend  
 The sublime notion, and high mystery  
 That must be uttered to unfold the sage  
 And serious doctrine of Virginity,  
 And thou art worthy that thou shouldst not know  
 More happiness than this thy present lot.  
 Enjoy your dear wit, and gay rhetoric,  
 That hath so well been taught her dazzling fence,  
 Thou art not fit to hear thyself convinced :  
 Yet should I try, the uncontrolled worth  
 Of this pure cause would kindle my rapt spirits  
 To such a flame of sacred vehemence,  
 That dumb things would be moved to sympathize,  
 And the brute Earth would lend her nerves, and shake,  
 Till all thy magic structures, reared so high,  
 Were shattered into heaps o’er thy false head.

COMUS. She fables not. I feel that I do fear  
 Her words set off by some superior power ;  
 And though, not mortal, yet a cold shuddering dew  
 Dips me all o’er, as when the wrath of Jove  
 Speaks thunder, and the chains of Erebus  
 To some of Saturn’s crew. I must dissemble  
 And try her yet more strongly.”

P. 72, l. 10. *y’are too morall* (Milton MS.).

P. 72, l. 11. *stuff, the very lees* (Milton MS.).

P. 72, ll. 12, 13. These two lines do not appear in the Milton MS.

P. 72, l. 14. *settlings* (Milton MS.).

P. 72, l. 18. The stage direction in the Milton MS. is as follows :—

“The Brothers rush in, strike his glass down, the shapes make as though they would resist, but are all driven in. Dæmon enters with them.”

P. 72, l. 19. Omitted in the printed editions.

P. 73, l. 1. *pass* (Milton MS.).

P. 73, l. 4. *art* (Milton MS.).

P. 73, l. 6. *remains*, altered to *heere sitts* (Milton MS.).

P. 73, l. 9. *there is another way* (Milton MS.).

P. 73, l. 21. *flood*, altered to *stream* (Milton MS.).

P. 74, l. 2. *white* (Milton MS.); *pearled* (printed editions).

P. 74, l. 2. *received* (Milton MS.).

P. 74, l. 3. *and bore* (Milton MS.).

P. 74, l. 14. *leave* (Milton MS.).

P. 74, l. 15. The following lines are omitted in the Bridgewater MS.; the first line appears in the Milton MS. only :—

“And often takes our cattel with strange pinches.  
Which she with precious vial’d liquors heals.”

P. 74, l. 17. *lively* (Milton MS.).

P. 74, l. 20. *and of bonnie* (Milton MS.).

P. 74, l. 22. *each . . . secret holding* (Milton MS.).

P. 75, l. 4. *In honour’d virtues cause*, altered in the margin to *In hard distressed need* (Milton MS.).

P. 75, l. 8. *Virgin, where thou sittst* (Milton MS.).

P. 75, l. 15. In the Milton MS. the stage direction is simply “To be said”; it is omitted altogether in the printed editions.

P. 75, l. 20. In the Milton MS. and printed editions the whole speech, until the appearance of Sabrina, is spoken by the Attendant Spirit.

P. 76, ll. 7-10. The four lines appear in the Milton MS., but are crossed through.

P. 77, l. 3. *my rich wheelles inlayes* (Milton MS.).

P. 77, l. 6. *cowslips velvet head* (Milton MS.).

P. 77, l. 18. *vertuous* (Milton MS.).

P. 78, l. 6. *To wait on Amphitrite in her bower* (Milton MS.).

P. 78, l. 11. *crystal* (Milton MS.).

P. 78, l. 14. *from* (Milton MS.).

P. 79, l. 3. Omitted in printed editions.

P. 79, l. 4. *Come, Lady* (Milton MS. and printed editions, in which the whole speech, until the change of scene, is spoken by the Attendant Spirit).

P. 79, l. 14. *come* (Milton MS.).

P. 79, l. 17. *there* (printed editions).

P. 79, l. 22. *grow* (printed editions).

P. 79, l. 23. *reigns* (Milton MS.).

P. 79, l. 23. Stage direction: "Exeunt" (Milton MS.).

P. 80, l. 2. Last part of the stage direction in the Milton MS. runs:—

"then enter country dances and suchlike gambols, etc.  
At these sports the Dæmon with the two Brothers and  
the Lady enters. The Dæmon sings."

In the printed editions:—

"then come in Country Dancers, after them the  
Attendant Spirit, with the Two Brothers, and the Lady."

P. 80, l. 12. *nimbler . . . courtly* (Milton MS.).

P. 80, l. 13. *Such as Hermes did* (Milton MS.).

P. 80, l. 16. No stage direction in the Milton MS., only "2. Songe."

P. 81, l. 3. *bays* (Milton MS.).

P. 81, l. 5. Here in all other versions follows the speech, "To the ocean now I fly," &c., which in the Bridgewater MS. is transferred as a song to the commencement of the Masque. The stage direction in the printed editions is written simply :—

"The dances ended, the Spirit epiloguizes."

P. 81, l. 8. *message* [or *buisnesse*] *well is* (Milton MS.).

P. 81, l. 10. *Farre beyond the earth's end* (Milton MS.); *green earth's end* (printed editions).

P. 81, l. 11. *the welkin low* (Milton MS.).

P. 81, l. 19. *bow* (Milton MS.).











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